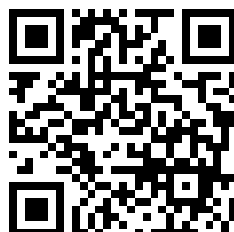

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No. 541.

Vol. 46.

THE

LADIES' MONTHLY MAGAZINE,

LE MONDE ÉLÉGANT,

OR

THE WORLD OF FASHION,

A JOURNAL OF THE COURTS OF LONDON AND PARIS,

Fashion, Polite Literature, Beau Arts,
ETC., ETC.

JANUARY, 1869.

PRICE ONE SHILLING.

"THE WORLD OF FASHION" contains five beautifully engraved and coloured Plates of Fashion, from original designs made expressly for this work; one Plate of Millinery, Caps, Bonnets, &c.; one or two full-sized Patterns of the most fashionable style, cut out on thin paper. The letterpress contains full descriptions of all the Costumes, Millinery, &c., with ample and reliable information of all the changes of Fashion, in addition to Literature, Poetry, Reviews of the Operas, Theatres, &c., &c.

"THE WORLD OF FASHION" is the only Magazine published, that is really of practical utility to the Dressmaker, Mantle-maker, and Milliner, either in London or Paris: the direction of each portion of the Magazine, being entrusted to the Highest Authority in that special department.

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ADDRESS

TO LADIES AND SUBSCRIBERS OF "THE WORLD OF FASHION."

A question that is often asked is—"Why the sale of the 'WORLD OF FASHION' is so immensely larger than any other Fashion Magazine published in London or Paris?"

We will in a few words state the answer.

In the first place, it is the *longest established*—viz. *Forty-four Years*: all the other works, both French and English, are of recent date. The immense sale of "THE WORLD OF FASHION" enables the Proprietors to pay all their Artists most liberally; consequently they have secured for work all the *FIRST-RATE TALENT* that can be found in London and Paris.

Their immense sale likewise enables them to sell the "WORLD OF FASHION" *cheaper* than any other Magazine. The price of the "WORLD OF FASHION" is

ONLY ONE SHILLING!

the French Magazines are Eighteenpence and Two Shillings each number. Another advantage the "WORLD OF FASHION" has, is that it contains more *Coloured Plate*, and each Plate contains one more Costume than is found in any of the French Magazines, consequently the "WORLD OF FASHION" has **SIX MORE COSTUMES** than are given in those Publications.

The **MILLINERY PLATE** has also a greater variety than any other Magazine, and contains bonnets, head-dresses, &c., selected from the choicest of the first Parisian *Modistes*.

The "WORLD OF FASHION," in each Number, always contains one or two

FULL-SIZED PAPER PATTERNS.

it ready for use. Some of the French Works give no Pattern at all; others a Pattern which takes a considerable time to cut out, and is often found *useless*.

In comparing the "WORLD OF FASHION" with the other English Fashion Works, the advantages on the side of the "WORLD OF FASHION" are

It is much superior in the Designs, Engraving, and Colouring, and always gives representations of the Fashions that are *actually worn*: the Magazines contain often mere *fancy Sketches* of Dresses that were *never made up*, and are at times the very opposite to the Fashion of the day. It has caused *great disappointment and vexation* to those Ladies who have consulted them.

Therefore, it will be seen that the "WORLD OF FASHION"

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Published in London or Paris.

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Many Ladies are often disappointed by not being able to procure the "WORLD OF FASHION," in consequence of having given their orders for it too late; the Proprietors, therefore, respectfully intimate, that Ladies should give their orders either quarterly, or a few days before the first of each month.

"THE WORLD OF FASHION" FOR FEBRUARY

now in preparation. Our *Artistes de Modes* are engaged in selecting the most superb and elegant Winter Dresses, Mantles, Paletots, Ball Toilettes, &c., which are being patronized by the *élite* of the *Aristocracy* of London and Paris.

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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 541

JANUARY, 1869.

VOL. 46.

Observations

ON LONDON AND PARISIAN FASHIONS.

Winter has now arrived with its Parties, its Balls, and other evening entertainments. The Costumes in our Plates have therefore been selected to meet the requirements of our fair readers at the festive season, and these light and elegant *toilettes*, will form the chief subject of our present observations.

Ball dresses always have long trains; and are generally made with double skirts, to loop up *en panier*; but we have to notice a great novelty in the introduction of very narrow flounces of silk and black lace, placed alternately as shown by fig. 1, plate 4.

Some very elegant Ball dresses are being made with treble skirts, like fig. 2 plate 3, and it is very fashionable to have a deep *fluted* flounce at the bottom of the under skirt.

We have also to notice two striking novelties in materials for Ball Dresses; the first are the shaded or shot silks, which are being made in the most brilliant hues, and in well harmonized colorings; the other is a white silk with wide *jonquille* satin stripes.

As regards trimmings, lace and *ruches* of satin ribbon certainly seem to have the preference. Flowers, as we have before stated, are becoming less and less worn, except in the head-dress, and a bouquet on the chest, or to fasten up some important folds of the skirt.

During Winter, the *Sortis du Bal* becomes a most important article of a Lady's *toilette*, when leaving a heated Ball room or a Theatre, and as a really warm, useful, and at the same time stylish and elegant garment, we must mention fig. 1, plate 3.

For Promenade Costumes, the only important thing we have to notice, is the use which is now being made of various kinds of rich fur, as a trimming for black velvet Mantles: fig. 2, plate 1, gives an elegant example of this style.

We must also mention the tight-fitting *Casaque* with *Pelerine-Fichu* on the shoulders, shown on figs. 1 and 3 of plate 2; which

forms one of the most elegant novelties of the season, and of which we give the full-sized pattern with our present No. The body is cut across at the waist, a short skirt, gored in the usual style, being added.

THE FULL-SIZED PATTERNS.

. In cutting out no allowance is to be made for the seams.

We this month give the full-sized patterns of the TIGHT-FITTING *CASIQUE* BODY and *PELERINE-FICHU*, shown on the 1st and 3rd figures of our second plate; a gored skirt, looped up or not as required, will have to be added, and this may be cut from the full-sized pattern given with our No. for November last. The *Pelerine-Fichu* is open at the chest, and is intended to reach only to the waist in front, where it is fastened underneath the waist-belt.

The best style of making and trimming this novel style of *Casique*, are shown on plate 2, as we have named above; it may be either of black velvet like fig. 1, or of silk *en suite* with the dress like fig. 3, but in the latter case the body should of course be warmly lined or wadded and quilted. We have given the back, side-piece, front, sleeve, and *Pelerine-Fichu* complete.

Description Of the Plates of Costumes.

PLATE THE FIRST.

MORNING WALKING COSTUME.

Fig. 1.—Dress à deux jupes, of green and black Scotch plaid silk. The bottom of the lower skirt is trimmed by a *gauffred* flounce of the same silk, put on with a heading. The upper skirt is edged by a similar but narrower flounce; it is caught up at each side, and fastened by a rosette of the silk. The *Pelerine* is of black velvet, and is trimmed round the bottom edge, by a broad black chenille fringe. It is caught up in the centre of back, and fastened by a group of six bows of black ribbon, two of which form long loops: and in the centre of the group, is placed an *aigrette* of black *passementerie*, terminated by chenille fringe. From underneath these bows appear two broad floating ends of black velvet, the extremities of which are edged by chenille fringe. Small Hat of crimson velvet, with white feather.

AFTERNOON PROMENADE COSTUME.

Fig. 2.—Dress of rich blue silk ; the skirt which is made *en train*, is entirely without trimming. The Mantle is of black velvet, and has a deep pointed hood. It is trimmed all round the edge, by a broad band of sable ; the hood and also the sleeves, which are of the Pagoda form, are edged by a narrower band of the same fur. The Mantle is caught up at each side, and fastened by a rich *agraffe* of black *passementerie*. The fronts of the sleeves are also caught up and similarly fastened, and the centre of the hood is trimmed by an *agraffe*. Hat of white chip and black velvet, with a white feather and an *aigrette*.

This costume is by MADAME ELISE, 64, *rue de Richelieu*.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes, of pearl grey silk. The lower skirt is trimmed near the bottom, by a narrow *râche* of crimson velvet. The upper skirt (the back of which is cut *en train*) is edged by a broad quilling of crimson velvet. It is caught up at the sides by broad bands of crimson velvet ribbon, which are carried round and fastened at the back of the skirt, raising it *en panier*. The *corsage* is trimmed by a pointed bertha of quilled crimson velvet, and the sleeves have broad cuffs of similar velvet, edged on each side by a narrow quilling. *Ceinture* of crimson velvet.

This Costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

PLATE THE SECOND.

CARRIAGE OR AFTERNOON PROMENADE COSTUME.

Fig. 1.—Dress of Havannah brown silk. The skirt is cut *en train*, and is entirely without trimming. The Paletot which is of the *Watteau* form, is of black velvet, and is trimmed round the bottom edge, by a broad flounce of Chantilly lace, headed by two rows of *fluted* gimp. The Paletot is fastened in at the waist by a band of black ribbon, and the upper part is covered by a small pointed Pelerine edged by a narrow flounce of lace, above which is a single row of the *fluted* gimp. From underneath the point of this Pelerine, appear two deep folds or pleats, which give to the Paletot its *Watteau* character, and which hang loosely over the *Ceinture* to the bottom edge. The sleeves which are tight fitting, are trimmed at the wrists by points, formed of gimp and narrow lace ; and round the neck is placed a band of gimp. We give

the Paletot-body and Pelerine full-sized. Hat of black velvet, with a red feather in front.

This Costume is by M^{ME}. EDMÉ PARIS, *boulevard de la Madeleine*.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress à deux jupes. The under skirt is of scarlet merino or Cachemire ; it is trimmed near the bottom, by three rows of scarlet and green gimp. The upper skirt and square body à la *Princesse*, are of striped green and black velvet. The bottom of the skirt is cut up at equal distances all round, so as to form a succession of broad tabs, which are trimmed all round and up the openings, by green and white gimp. At each side of the skirt, pockets are imitated by the gimp. The top of the body (which is square in front only) and the sleeves, at the arm-holes and wrists, are similarly trimmed, the gimp being carried slightly up at the back of each wrist, to represent an opening. The scarlet merino (like the underskirt) appears above the square body, and is carried up to the neck *en chemisette*. Hat of grey felt, trimmed by a green feather.

This costume is from the MAISON CHARAVET, *rue de Richelieu*.

MORNING WALKING COSTUME.

Fig. 3.—Suit à deux jupes, of *Mauve* silk. The lower skirt is edged by a tassel fringe of *mauve* silk, headed by seven *rouleaux* of satin of the same color. The upper skirt which is similarly edged and trimmed, is caught up at each side, and fastened by two small bows of *mauve* ribbon. The upper *corsage* has a Pelerine of silk like the dress, edged by the fringe, and having three *rouleaux* of satin. The back of the skirt is trimmed by a *bouffant* and two broad floating ends edged by fringe. This trimming which is of *mauve* satin, is fastened to the waist band by a small knot of ribbon, and is carried partially up the back, forming three small flutes which disappear under the Pelerine. The waist-band is also of *mauve* satin, and the sleeves are trimmed at the wrists by pointed *revers*, represented by three *rouleaux* of *mauve* satin, with fringe of the same color carried up the centre of each. Bonnet of *mauve* velvet, trimmed by a black feather and a *mauve* flower.

This elegant *Toilette* is designed by the COMPAGNIE LYONNAISE, *blvd. des Capucines*.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress of rich white silk, the skirt entirely without trimming. The *Sortie du*

Bal is of scarlet velvet. It is trimmed all round the bottom edge by a gold fringe, headed by three rows of gold braid, (which are continued up the sides of the front opening). Above this heading is a trimming *en baldaquin*, also of gold braid, which terminates in *Arabesques* of gold near the front. The sleeves are very large and open, *à la juive*; and are trimmed by the gold fringe and three rows of braid, and also by *Arabesques* of the same metal. The arm-holes are surrounded by gold fringe headed by two rows of the braid. The hood is long and pointed; it is lined with white satin, edged by two rows of gold braid, and trimmed by an *arabesque* and by two gold tassels.

This elaborate *Sortie du Bal* is from the MAISON DIEU-LA-FAIT, Boulevard de la Madeleine.

BALL TOILETTE.

Fig. 2.—Dress *à deux jupes*. The under skirt is of white silk. The front of this skirt is trimmed by narrow flounces of white lace headed by bands of sky blue ribbon, on which are placed at equal distances, single roses and foliage. This trimming is arranged obliquely, and is carried from the bottom of the skirt, up to a third from the waist. The upper skirt of sky-blue silk, is cut *en tunique*, and is trimmed all round by a flounce of white lace. It is caught up at each side, (just above the trimming of lower skirt) so as to form a large bouffant, underneath which appears a flounce of white lace. The *corsage* is trimmed by a bertha of white lace, blue ribbon and roses; it forms a deep point in front, and is round at the back. The front of the *corsage* is also trimmed by *bouillons* of white tulle, and by a bouquet of roses.

This Toilette is by the MADAME BREANT-CASTEL, 28, rue neuve des Petits Champs.

BALL COSTUME.

Fig. 3.—This dress consists of an under-skirt of rose colored silk, trimmed at the bottom by a *gaufré* flounce of the same silk, which is partly covered by a broad flounce of white lace, with a heading formed of a *ruche* of lace and narrow rose-colored ribbon. Over this skirt, is a *tunique* and square *corsage* (cut in one *à la Princesse*) of rich white lace. This *tunique* is caught up at each side, near the back, and fastened by bows and long floating ends of rose-colored satin ribbon. These bows are united by a *ruche* of white lace and narrow rose-colored ribbon, which is carried up to the waist (starting from each bow) and continued over the shoulders *à bretelles*, and across the top

of *corsage*, both in front and at back, and in the centre of each square is placed a small group of bows, with short ends of rose colored ribbon. The upper part of the *corsage* is composed of folds of white tulle. The sleeves are formed of frills of white lace.

This dress is designed by MADME. ALEX-ANDRE GHYS.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress of shaded sea-green and rose-colored silk. The skirt is trimmed by a succession of flounces, reaching about half way from the bottom, and composed alternately of silk like the dress (notched out at the edges) and of black lace. The top flounce is partly concealed by a *tunique* of very broad black lace, which is caught up at each side, and fastened by a bouquet of large *Marguerites*. The top part of the skirt is trimmed by a square *basque*, imitated by black lace, the back of the *basque* is composed of two narrow flounces of black lace. A small portion of the front of the skirt is left perfectly plain, it is marked out by bands of ribbon and black lace edging, and becomes gradually narrower, as it approaches the waist. The bands of ribbon and the edging are continued up the front of the *corsage*, which is cut square, and trimmed round the top by a frill of black lace. In the front is placed a bouquet of *Marguerites*.

This Costume is by MADME ELISE, 64, rue de Richelieu.

BALL TOILETTE.

Fig. 2.—This dress is composed of an under skirt of striped white and *Jonquille* colored silk, and of an upper skirt and *tablier* of white muslin. The bottom of the under skirt is trimmed by a flounce of silk, notched out at the lower edge. The upper part of this flounce is covered by a narrower one of white lace, headed by a *ruche* of *jonquille* colored ribbon, above which is a lace edging. The *tablier*, which is slightly gathered up at each side, is trimmed all round by a flounce of white lace headed by the *ruche* of *jonquille* colored ribbon; it is joined at the sides by the upper skirt or *tunique*, which is similarly edged, and is raised *en bouffant*, and is also crossed in the centre by another *ruche* which forms a second *bouffant*. The *corsage* which is of a square form, is trimmed by a white lace *bertha*, headed by a *ruche* of *jonquille* colored ribbon. The front is also trimmed by a large *jonquille* colored rose, with buds and foliage. The sleeves are composed

of single *bouffants* of white muslin, edged with narrow lace.

This Toilette is by MADAME FLADRY, 27, *Faubourg Poissoniere*.

BALL COSTUME.

Fig. 3.—Dress à *deux jupes*, of white muslin. The under skirt is trimmed at the bottom, by a broad flounce of white muslin, headed by a double *bouillon* of the same material. The bottom of the upper skirt is edged by a flounce of white lace. It is caught up at each side, and fastened by a bouquet of roses with foliage. The back of this dress is of the *Watteau* form, the folds starting from under a garland of roses by which the top of the *corsage* is trimmed. There is no *ceinture*.

This Costume is by MADAME BATAILLON, 14, *rue Chabannais*.

PLATE THE FIFTH.

No. 1 is a HAT of black velvet, having lappets of black lace at the back. At the right side is a group of bows of scarlet velvet, and in front is an Ostrich feather of the same color. It is by MESDAMES BRIE ET GEOFFRIN, *rue de Richelieu*.

No. 2 is a BONNET of black velvet, trimmed by bows of the same material, and by large Marguerites with foliage. At the back is a quilling of black velvet, and a frill of lace, which trimming is continued down the sides, forming *brides*. This bonnet is by MADAME FELICIE PACHE, *rue de Richelieu*.

No. 3 is a HAT of white Astracan, having at the left side, a large rosette of white ribbon and a plume of white cock's feathers. *Brides* of white ribbon. It is by MADAME ESTHER, *rue de Richelieu*.

No. 4 is a BONNET composed of quillings and *bouillons* of black velvet. The inside is trimmed by a *rouleaux* of rose colored satin, also bouillonné. Near the back is a tuft of black feathers with an *aigrette*, loops of rose colored satin ribbon, and a frill of black lace, which is continued down the sides, forming *brides*, headed by black velvet ribbon, and fastening under the chin with a group of rose colored satin bows. There are strings of black satin ribbon to fasten at the back. This Bonnet is by MADAME MARIE BOIREAU, *Boulevard Montmartre*.

No. 5 is a HEAD-DRESS, composed of a wreath of full-blown roses with buds and foliage, and having long trails to hang down the back. This head-dress is designed by M. DOUVERGNE, 17, *Rue Montijou*.

No. 6 is a CANNEZOU, composed of *bouil-*

lons of white muslin, and lace insertion, and trimmed by rosettes of rose-colored ribbon with floating ends. It is from the MAISON LESIRE, *Boulevard des Capucines*.

No. 7 is a FICHU COLARETTE, composed of white muslin and lace insertion, and edged by *Valenciennes* lace. It is trimmed with rose colored ribbons.

No. 8 is the *Sleeve* belonging to the FICHU (No. 7). The whole is from the MAISON LESIRE, *Boulevard des Capucines*.

No. 9 is a muslin SLEEVE, edged by a narrow frill of *Valenciennes* lace, and having on the cuff a fancy trimming of muslin edged by similar lace.

No. 10 is a black velvet HAT, of the *Casquette* form, edged by jet and having a *rouleau* of pink satin all round the inside. It is trimmed by black lace and by an ostrich feather of the same color. At the back is a frill of black lace, headed by a *rouleau* of pink satin, and this trimming is brought round to the front, forming a continuous *bride*. This Hat is by MADAME ESTHER, *rue de Richelieu*.

No. 11 is a BONNET of black velvet, trimmed with lace, and having a large ostrich feather of the same color. The velvet is arranged in a large frill at the back, and the front of the bonnet is trimmed by a *ruche* of black lace and by a large blue velvet rose, with buds and foliage. The *brides* are of black lace, headed by velvet ribbon, and there are also strings to fasten under the *chignon*. It is from the MAISON ROCHE, *rue Lafitte*.

No. 12 is a BONNET of pearl-grey satin, trimmed by bows and *blond* of the same color, and having a large full-blown rose with buds and foliage. The blond (with heading of satin ribbon) which crosses the back of the bonnet, is continued down the sides, forming *brides*, which fastens under the chin with a group of bows of the same ribbon. This bonnet is from the MAISON LEBLANC-NEY, *rue des Martyrs*.

No. 13 is a black velvet BONNET of the *Marie Stuart* form, trimmed all round the front, by a frill of black lace standing erect, and having also a long ostrich feather of the same color. The inside is trimmed by a sea green velvet and by folds of the same velvet arranged *en eventail*. At the back is a frill of black lace. Strings of black velvet ribbon, to fasten under the chin with an *eventail* of the green velvet. The ends of these strings are trimmed by black lace, and there are also narrow strings of the velvet ribbon to fasten under the *chignon*. This bonnet is by MME. M. BOIREAU, *Boulevard Montmartre*.

THE OLD YEAR AND I.

With feeble pulse and drooping head,
The old year lay a-dying,
"Old year! old year!" my sore heart said,
"Thy numbered hours are flying;
Thy fresh, young, spring tide brought my heart,
A bitter, silent grief,—
Old year, old year, before we part,
I pray thee give relief."
With tearless, stern, and solemn eyes,
The old year heard my frantic cries,
Nothing replying.

"Old year!" I cried through blinding tears,
Thou wilt not see to-morrow;
And ere thou join'st the buried years,
Oh! hush my wailing sorrow.
Oh! give me back the fearless hope,
That smiled when thou wast born;
The hand that drew life's horoscope,
In colors of the morn.
Old year, bequeath the peace I crave,
Or let me from thy yawning grave,
Oblivion borrow.

Straightway the dying year replied,
"Oh! faithless, unbelieving,—
To such as patiently abide
Care brings its own relieving.
It was my hand that filled thy cup,
With sorrow to the brim,—
Be thine the task to drink it up,
And pledge the draught to Him,
Who sent this woe to win thee back,
When wandering from the beaten track;
Thyself deceiving.

And that I gave thy soul's first care,
Faint heart, should bring me nearer,
Since only grief might make thy share,
Of life's stern duty clearer.
Look on the years before I came,
Still keeping me in sight,
How void of good, how full of blame,
How vain they were, how light;
Then ask thine heart of all the years,
They, bright with smiles, I, dull with tears,—
Which is the dearer?

And since with woe there came, I ween,
A love than death far stronger,
Go, ask thine heart if I have been,
A bleaser or a wronger.—
Or count my children now no more,
The sunny months and dull.
From poor December nearly o'er,
To May the beautiful,—
Which memory, spite of all its woe,
Would'st thou forget, would'st thou forego?"
—My heart spake for me, when hot tears,—
—Shame-drops,—had ceased to fall.
"Old friend, go tell the buried years,
I love thee best of all."

LEX.

A HUMAN SMILE.—Nothing on earth can smile but human beings. Gems may flash reflected light, but what is a diamond-flash compared with an eye-flash or a mirth-flash? A face that cannot smile is like a bud that cannot blossom. Laughter is day, and sobriety is night, but a smile is the twilight that hovers gently between both, and is more bewitching than either.

TWO NEW YEARS.

CHAPTER THE FIRST.

"A something light as air—a look,
"A word unkind or lightly spoken."—

* * * * *

"Till one by one
"The sweetness of love are gone,
"And hearts, so lately mingled, seem
"Like broken clouds—or like the stream,
"That smiling left the mountain's brow
"As though its waters ne'er could sever,
"Yet, ere it reach the plain below,
"Breaks into floods that part for ever."

—Moor e.

A handsomely-appointed carriage drew up at a lawyer's offices, in the principal street of Barstone, a large town in the south of England. A lady, who was alighting, turned as she did so, to speak to an elderly gentleman, who still remained seated in the carriage.

"Then you will come straight here from the Bank, papa?"

"Certainly," was Mr. Burt's reply.

The carriage drove on, and the lady ascended the steps, applied at the lawyer's door for admission. She was quite young, scarcely twenty, and very beautiful. You might have searched all through Barstone on that New Year morning, and not have seen a fairer sight than Ursula—Mrs. Redfern—as she stood at Mr. Grant's door. Wrapped in soft brown furs, and clad in bright colored silk and rich velvet, her golden hair falling in heavy curls from under a white feathered hat, one little foot tapping impatiently on the pavement, one little violet gloved hand keeping time to the foot, she made a pretty picture. The dingy old offices seemed to brighten as she entered. Drawing a chair to the fire, she had taken off some of her fur wrappers, and was warming her ungloved hands, before she was aware that a second person was in Mr. Grant's private room. A tall man, looking gaunt and pale, with thick masses of dark hair about his face, rose from his chair at the farther corner of the room. She started. "Hillier! Mr. Redfern! I did not know you were here."

"I have been here a few minutes only," he said, "do not let me annoy you by my presence. I will go into the outer room till Mr. Grant and your father come." He crossed the room as he spoke, and she turned her face away. At the door, he paused and looked at her. The strong love with which she had trifled, arose in his heart, and

there was earnestness even to agony in his voice as he said—

"Ursula, are you still bent on this separation? Will you not even at the last moment, relent, and come back to me?"

She turned round to him, her proud young face aglow with passion.

"Do you think me a child, Mr. Redfern, that you ask me such a question?"

"No, Ursula, I appeal to you as a woman, as my wife."

"Your wife," she answered bitterly, "if I could only call back the last year"—

"Just a year to-day," he said gently, as more to himself than to her, "just a year, since we began a new year, and a new life."

And to-day, "she replied, coldly turning from his gentle looks, to-day, also, we begin a New Year and a New life."

"Yes," he murmured, "but what a life? Are you resolved?"

"I am," said Ursula, firmly, "you have tried to control me in every way. You have censured my innocent amusements, insulted my friends, and outraged my feelings. I do not say I have not been to blame at all, for I was petted till I grew wilful, but you should have been more gentle with me. It is better we should part."

"Gentle with you," he cried passionately.—But the storm of passion lulled in an instant, and his voice sank almost to a whisper. "You cannot know, but God knows how I loved you Ursula, from the first even to the last."

She was touched. "I know you loved me, Hillier, but we are so unlike, we are both so impatient, and you are so much older."

"Ah! yes," he answered, "I am old, a worn-out used-up man. You are right Ursula, I am not a fit companion for a bright young girl like you. Only I *did* try to make you happy."

"We do not understand each other," she said, "you will be happier alone with your books. This time next year you will be glad of this day's change."

Ere he could reply the lawyer and Mr. Burt entered.

"Faults on both sides," said the world, when the separation by mutual agreement was made known. And for once the world was right. When Hillier Redfern married Ursula Burt, the world had said, they were unsuited for each other. And so the world was not surprised when they parted.

Hillier Redfern was a deeply learned and

studious man. Ursula Burt was a gay, frivolous girl, accomplished in flirting and affection only. But the quiet scholar fell into the same snare that older and wiser men had done. The girl's beauty enchanted him, for she was wondrously fair. He never considered that there may be a darker side to the bright picture. They married. Then came the change. The divinity Hillier Redfern, thought to grace his home withal, was a commonplace, but very imperious girl. And Ursula, too, found a difference. The grave stately man, who had chosen her for his wife, and over whom she thought she held unlimited sway, after marriage required obedience and attention from his wife. He looked with ill concealed contempt on her pursuits,—and they were frivolous indeed.—But in trying to induce her to cast them aside, and share in his nobler aims, he forgot his gentleness,—almost his courtesy, and then all was soon over. His harsh words aroused her bitter temper, his scarcely concealed sneers invoked her hot and fiery taunts, till love became only a name to those two who had mutually promised to love till death.

Not all his passionate love when Hillier came to his senses, not all his pleading prayers, could avail to close the breach between them. Ursula was immovable, and then came the time when her husband ceased to entreat, and remembered his pride likewise. One last appeal he made, as we have seen, on the day they met in Mr. Grant's private room to sign the agreement, and that too, failed. Then Hillier Redfern passed on, to tread his own way in the world, and Ursula returned to her father's house to commence as she had said "A new year and a new life."

CHAPTER THE SECOND.

The years went by. Ursula remained beneath her father's roof—the mistress of his elegant household (for she had been motherless from her birth) the centre of a brilliant circle of friends and admirers.

Hillier Redfern was abroad. He left England in the early spring of that year, whose first day had separated him from his wife, and since then he had been a wanderer in many lands. Gradually his friends—they were very few—ceased to mention him, the old, familiar places knew him no more, many had forgotten him, until, as the years went on till twelve were numbered since he went away, there came a rumour, that he was coming again to Barstone; that he had been appointed principal of the college there.

When the news first reached her ears,

Ursula—the man's own wife—she disbelieved it, but when it gained ground and was commonly reported, she and her father, breaking up the old home, left Barstone, and went as gossip vaguely said, to the north.

It was a calm, clear evening in May when Professor Redfern arrived at Barstone, as principal of its college. No one would have recognized him. The hot sun of the tropics had bronzed his face, and thought—or care, perhaps both—had deeply lined it.

He walked through the quiet streets, (for it was growing late, and Barstone kept primitive hours,) remembering how, and with what feelings he had passed through them last, and finally reached his destination.

"I am near her," he thought, "I am breathing the same air."

It was his last waking thought that night. Little did he dream that she was far away. So he loved her still. Surely it was a worthy love, which had stood the test of absence and estrangement like theirs.

In their new home, in the north, where they had settled down, strangers among strangers, Ursula had re-taken her maiden name, and was known as "Miss Burt" only. We have said her husband was changed, let us see how the twelve years have dealt with Ursula. Grave she is and stately, as befits a woman of thirty-two, but beautiful as ever, nay, moreso, for there is a chastened loveliness in face and form, which was not seen in her girlish days. And now—not intellect, but something like it—looks out of the speaking face, and a tenderness never seen of old, has been born into the grey clear eyes. The twelve years have indeed been a new life to her, for during their progress she has been schooled in mind, and that education has been good for her. We have said that, her husband's name had been a silent sound. Verily to her ears, but not to her heart. There it rung, day and night, magical words set to a melody of love's own composing. And it was well, and right that this should be.

"Oh! he is all goodness," said her heart to itself, "only he will never forgive me." And she felt he never would. She was not perfect yet in the lesson of love. She did not know that love forgiveth all things. And still the years went by.

CHAPTER THE THIRD.

And did they ever meet? Listen. One evening the last of the old year, seventeen years after they had parted, Ursula dressed to attend a small party, at a house with

whose inmates she was slightly intimate. Though still very beautiful, how different to the Ursula Burt of old, she looked as she stepped into the drawing room among the assembled guests, on her father's arm.

The hostess received her graciously. "I have many presentations to make to you Miss Burt, but here is one gentleman who earnestly desires an introduction."

Looking upon him, there was no need for the words which followed "Dr. Redfern,"—"Miss Burt."

She did not cry aloud, nor start even, but laid her hand in the Professor's, which closed over it very firmly for a minute, and then, with half a sigh he let it go.

Ursula turned away. Dr. Redfern recommenced the conversation on geology which had occupied him with the host at Ursula's entrance, and gave no further sign.

But she could not bear it. The lights grew faint and dim to her eyes, the music deafened her, and then sight and hearing failed. Her head fell forward on the book she was pretending to examine, and consciousness failed.

He had watched her closely. He came to her side, and was joined by the lady of the house. Ere any disturbance was made, Ursula had recovered herself and said faintly—"Let me go home." Hillier Redfern turned to Mr. Burt who came up, with a look, beseeching silence.

Then Ursula rose and took her father's arm. She turned one look upon her husband, one agonized, imploring look, and then passed from the room.

Hillier Redfern was missed, too, shortly, but no one guessed, that the learned Professor, principal of Barstone College, spent the cold night in walking up and down the road watching a window, from which a light burned until it grew pale in the glare of a red dawning of another New Year's Day.

The next morning, Ursula presiding at her father's breakfast table, was startled, but not surprised to hear the house-bell rung. She knew who it was. Mr. Burt rose.

"My child," he said gently, "it is your husband, after what you told me last night, it is best you should meet him alone." So saying, he kissed his daughter and left the room. A servant entered with a card.

"I will see the gentleman here." Her voice though low was very steady. She crossed to the window and looked out. She was trying to compose her mind, to tune it down to one thought,—“He is here, my dear husband.” Her heart gave a great leap

as he entered. He did not come to her, and for a minute there was still silence between these two, on whom the silence of so many years had fallen.

She broke it—as indeed was right, and crossing the room she sank down before him, even to his very feet.

Her voice was husky and low, but he heard the words and their agony.

"Oh, Hillier, forgive, forgive."

"Forgive Me, Ursula, my wife."

"Oh, no, you were good always, I was vain and selfish. You have all to forgive, I have nothing."

He stooped, he took her up, he laid her on his heart, and whispered—

"But tell me now, does my wife love me?"

"I do, I do, I have always, ever since"—

"Then," he said with an upward look of thanksgiving, "I am not afraid, and from to day darling, we will once more begin a New Year and a New Life."

—H. S.

UPWARDS.

Who shall tell my love I love her?

Lo! she stands—

Heaven's own rainbow arch above her,
Palm-boughs budding in her hands;
Flowers beneath her rested feet,
Thornless Eden-flowers and sweet.

Who shall tell my love I love her?

Such sweet song!

Angels' lips are chanting over
This new saint amid their throng,
Scarcely will they change their strain,
Counting human love so vain.

Who shall tell my love I love her?

Shall the lark?

Starting from his grassy cover,
While the heaven is grey and dark,
Nay! mine own song soars as high
As the brown lark's minstrelsy.

Who shall tell my love I love her?

Shall the breeze?

That most sweet but thriftless rover,
Does it stir the living trees?
Can my message thus be given?
Nay! the breeze blows *under* heaven.

Who shall tell my love I love her?

Shall not I?

When life's fever sleep is over,
And my soul's glad, open eye
Darts through blue and amber space,
Searching looks for her dear face.

I shall tell my love I love her

Very soon.—

Human words no more can move her,
But my spirit-lips shall tune
Songs of love as high and sweet,
Songs of love as pure and meet
As angels' own her ears to greet.

—LEX.

The Theatres.

COVENT GARDEN.

The Christmas Pantomime which has been brought out on the 26th ult. at this house, entitled "*Robinson Crusoe*, or *Friday and the Fairies*," is replete with all the varied attractions of which this particular style of entertainment is composed. The scenery, which is by various talented *Artistes*, is well deserving of the applause it receives nightly from crowded houses.

DRURY LANE.

The new and highly successful Drama "*King o' Scots*," which has, ever since its production, nightly filled this spacious Theatre to overflowing, has been temporarily withdrawn, in order to give place the Christmas entertainments, and this season "Old Drury" has fully kept up its well earned reputation for the splendour of its Christmas Pantomime; the transformation scene being the most magnificent of any which have been produced this year. "*Puss in Boots*," is the nursery story which has served as ground work for a Pantomime, which is replete throughout with every variety of charm, and we strongly recommend all holiday makers who desire an evening's real enjoyment, to repair to Drury Lane Theatre, where, we may confidently say, their anticipations will be fully realized.

LYCEUM.

Mr. E. T. Smith's grand Christmas Pantomime is dedicated especially to children, and is entitled "*Humpty Dumpty*, and *Dame Trot and her Cat*, or *The Old Woman from Babyland and the little Bachelor who lived by himself*." The various attractions of this clever Pantomime cannot fail to delight its juvenile spectators, and will doubtless be also a source of amusement to more experienced play goers.

NEW HOLBORN THEATRE.

The new Drama "*Blow for Blow*" and the burlesque of *Lucrezia Borgia*, still continue so attractive, that no change of performance has taken place, and the same Bill of Fare is likely to attract overflowing houses for some time to come.

THE NEW QUEEN'S.

Here we have to record the continued, and if possible, increasing popularity, during the past month of Mr. H. Byron's new play, "*The Lancashire Lass*." The burlesque, "*The Stranger, Stranger than Ever*," lately produced at this house, is also highly amusing, and the continued attraction of this programme, will doubtless draw all holiday makers to this new and elegant Theatre.

STRAND.

This ever popular little Theatre has lately been honoured by the presence of many Royal and distinguished persons, who have witnessed the performance of the burlesque "*The Field of the Cloth of Gold*," which continues as attractive as ever. Mr. J. S. Clarke's acting as *Major de Boots*, is replete with genuine humor, and his engagement has proved a great success.

NEW ROYALTY.

A new and interesting little Drama from the pen of Mr. Andrew Halliday, has lately been produced with much success at this theatre; it is entitled the *Loving Cup*. The scene is laid in the parlor of a country Inn, and the *Dramatis Personæ* consist of the Landlord, one elderly barmaid, and two young ones, *Lizzie and Lucy*, and three frequenters of the Inn, one of whom, (Ned Thornton) is falsely accused of stealing a silver Loving Cup, the property of the landlord. Lucy, to screen Thornton, who is her lover, accuses herself of the theft, and various incidents follow, all ending happily at last. This pretty little piece is extremely well acted, Miss M. Oliver as *Lizzie*, is as attractive as ever, and is admirably supported by her talented company. The clever burlesque *Richard the Third*, or *A New Front to an Old Dickey*, is another addition to the list of successful burlesques for which this little theatre is noted.

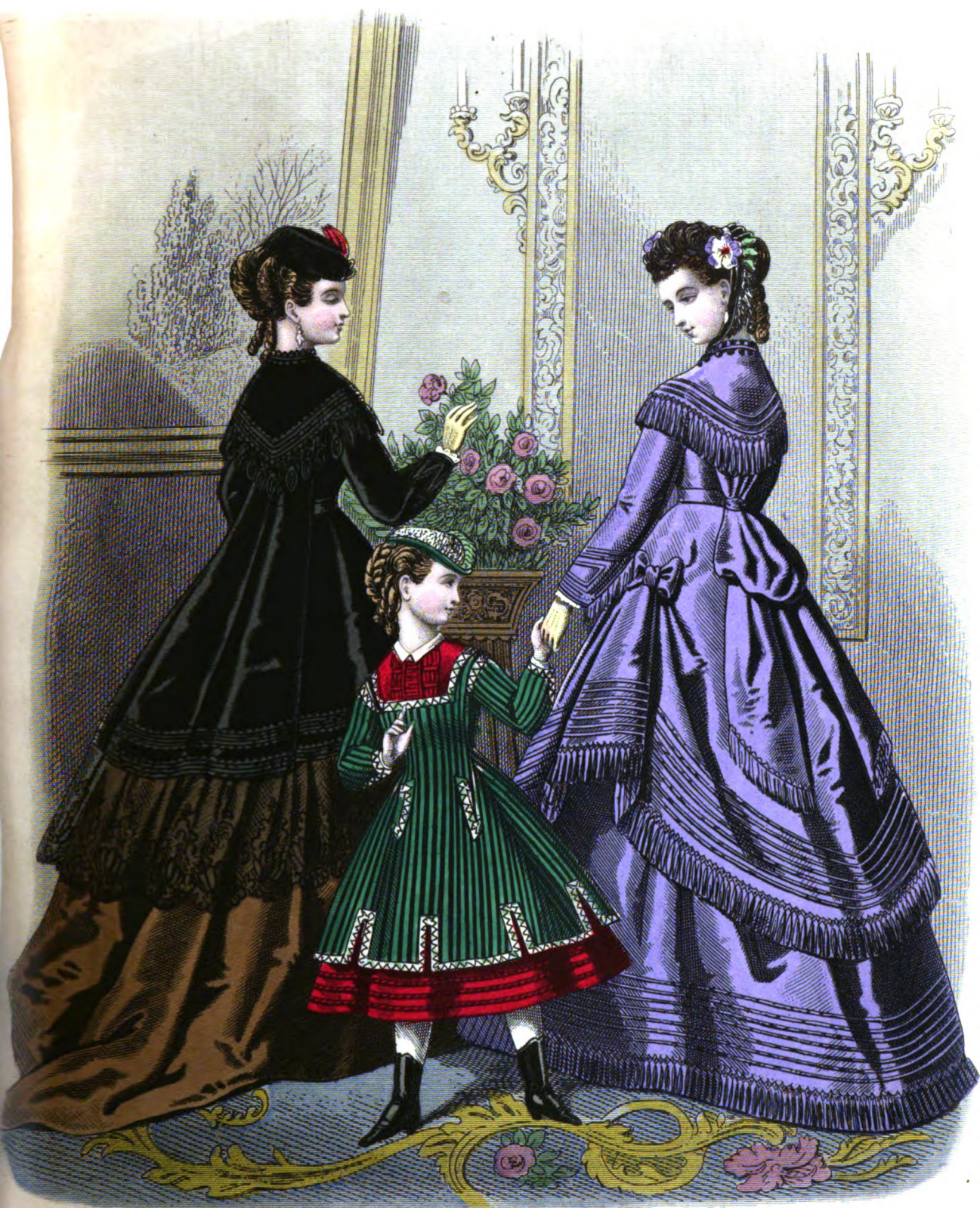


January 1889

Plate 1

Le Monde Élegant

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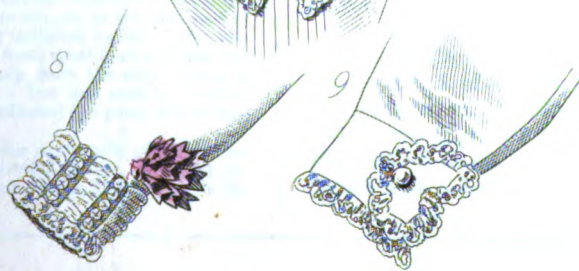
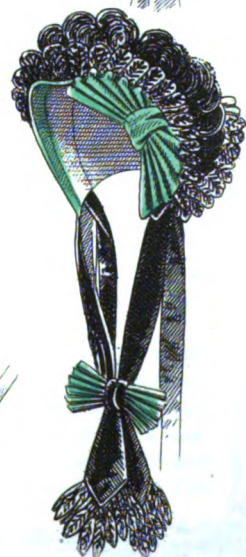
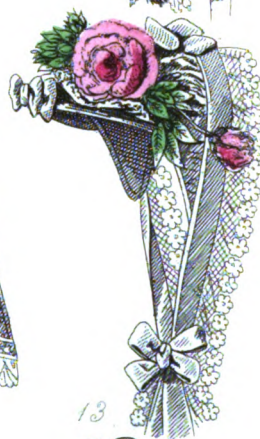
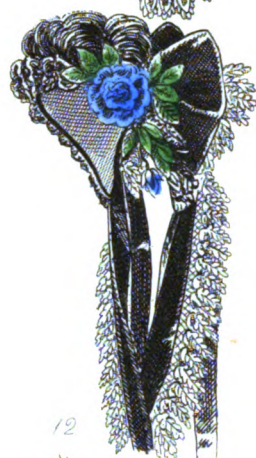


Le Monde Éclairé



January 1869

Plat 4



Cherbourg 1869

Plat 21

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

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FEBRUARY, 1869.

VOL. 46

Observations

ON LONDON AND PARISIAN FASHIONS.

We are now rapidly nearing the close of the Winter season, so that it is unnecessary to enter into any lengthened observations. In our March Number, the series of Spring Costumes will be commenced.

With the meeting of Parliament during the present month, the London season may be said to have opened, and there will be a demand for Ball dresses and Opera cloaks, of which we give a variety in plates 3 and 4.

In plate 2 will be found a most elegant home *Toilette* for the Breakfast Table, and there is another choice home *Toilette* for Morning, in plate 2.

The *Watteau Basquine*, and the Satin Mantelet in our first and second plates, are among the latest novelties, and it would be difficult to find a more brilliant, and Lady-like *Toilette*, than fig. 1, plate 2.

THE FULL-SIZED PATTERN.

We have this month presented our Subscriber with the pattern of a LADY'S WATERPROOF CLOAK, WITH SLEEVES AND HOOD. It consists of back, front, sleeve, and hood, and both back and front will require lengthening about 32 inches equally all round. The sleeve is cut quite straight, and is to be gathered in at the wrists by an elastic run underneath, about $1\frac{1}{4}$ inch from the bottom, so as to leave a sort of quilled cuff: the back of the sleeve is to be placed on the folded edge of cloth, so there will only be a seam in the front of the arm, and this seam is very slightly hollowed in at the elbow: there is a notch in the front of arm-hole to show where the seam of the sleeve must be placed. The back is to be made without seam in the middle, and the fronts should have on one side a row of buttons reaching nearly to the bottom, on the other side the buttonholes may be worked in the edge of front itself, or in a fly sewn underneath. The hood is of the round form; the straight edge is the middle of back, and is to be placed on the double edge of cloth so as to have no seam at this part; the neck is to be pleated into the neck of the cloak, the point being placed at the notch, cut in the neck part of the front: the pleats are indicated by cuts. The outside, or round edge of the hood, must have a ribbon run in underneath, about $1\frac{1}{4}$ inch from the edge, which is drawn in and tied with a bow and ends to form the shape of hood; we have indicated the place of this runner by a row of pricking.

These cloaks are among the most useful of Lady's garments, and are most comfortable in wear. They are generally made in Waterproof Tweeds, Meltons, or Twills,

dark grey or mixed brown being the most favorite colors. In buying these cloths Ladies should take care that they are *really* waterproof, which may easily be ascertained by gathering up an end or corner, and pouring a little water on it. If the waterproofing is inferior it will soak through in a few minutes, especially if rubbed in with the fingers. If it is thoroughly waterproof the water will run off, as it would from the back of an aquatic bird.

Description Of the Plates of Costumes.

PLATE THE FIRST.

MORNING COSTUME FOR HOME.

Fig. 1.—Dress à la *Princesse* of pearl grey Merino or Cachemire. The front of the skirt is trimmed *en tablier*, by seven *fluted* flounces of the same material put on with a heading, and crossed in the centre by a double *biais* band which is carried up to the waist, and on which are placed at equal distances small *Papillon* bows of rose-colored satin ribbon. A *Tuniquis* is imitated by a narrow *fluted* flounce with a heading, and a small *biais* band of rose-colored satin. This flounce passes under the waist-band, and is carried up the *corsage* and over the shoulders *en bretelles*. The edge of *tuniquis* is slightly caught up at the sides, and fastened by large bows of rose-colored satin ribbon with floating ends. The front of *corsage* is trimmed by rose-colored satin buttons. From the back of the neck are suspended loose pleats, which extend to below the waist, giving the dress a *Watteau* character. The *ceinture* is edged on each side, by a band of rose-colored satin ribbon. The sleeves are trimmed at the wrists by double *fluted* frills, and bows.

This simple and elegant Morning *toilette* is from the MAISON DESPAIGNE, *rue Scribe*.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress à *deux jupes*. The under skirt, which is of scarlet plaid silk, is entirely without trimming. The upper skirt, square body, and short sleeves are of black silk. The bottom of the skirt is scalloped out and bound with a *biais* band of black satin. The

top of the body and the edges of the sleeves, are trimmed by a broad *biais* band of plaid silk like the under skirt. The sash is of scarlet plaid silk, fastened by broad bows, and has large ends terminated by fringe. The *Chemisette* and sleeves are of white muslin.

This Costume is from the MAISON CHA-RAVET, *rue de Richelieu*.

AFTERNOON PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—Dress of Metternich green silk. The bottom of the skirt is trimmed by a very broad flounce of the same silk, put on with a heading. The *Casaque* is of black satin; it is of the *Abbé* form and is trimmed all round by *ruchings* of black silk. The back part of the *Casaque* is loose *à la Watteau*, and is composed of two separate pieces which fall over each other. They are trimmed by *ruches* of black silk, and start from under-neath large rosettes which are placed on the top of shoulders. The sleeves, which are tight-fitting, are trimmed at the wrists by broad *fluted* cuffs of black silk. Hat of black velvet, trimmed by a white ostrich feather.

This Costume is from the MAISON BOUDET, *Boulevard de la Madeleine*.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress *à deux jupes*. The under skirt is of Havannah brown silk, and is trimmed near the bottom by two broad fancy *ruchings*. The upper skirt of black silk, is edged all round by a flounce of black lace, headed by a rich fancy gimp: it is caught up on each side, and fastened by bows. Tight-fitting *Casaque* of Havannah brown velvet, trimmed to correspond with the upper skirt. It is slightly raised at the back, and fastened by bows of the velvet, and at the back of waist, is a similar bow. The cuffs are formed of a double row of black lace, with *arabesques* of *passenterie* in the centre. The neck is trimmed by a narrow edging of black lace.

This Costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

MORNING WALKING COSTUME.

Fig. 2.—Dress of violet-colored silk, the skirt entirely without trimming. The Mantel is of rich black satin, it is short and round at the back, and has long square ends in front, it also has a pointed hood at the back. It is trimmed round the back, as well as at the extremities of the broad front ends, by a flounce of black satin put on with a heading, and edged at bottom by black lace. The fronts are also trimmed by pockets, on

each of which is placed a group of bows and long loops of black satin ribbon. The hood is edged by black lace and trimmed by a group of bows of black satin ribbon, and at the front of the neck is a similar group of bows. Hat of black velvet, trimmed by a cock's feather and a white *aigrette*.

This Costume is from the MAISON BOUDET, *boulevard de la Madeleine*.

COSTUME FOR HOME.

Fig. 3.—Dress *à deux jupes*, of dark grey silk. The bottom of the lower skirt is trimmed by a broad *biais* band of black silk, scalloped out at the top, and edged by narrow black lace. The upper skirt is hollowed out at the left side, and is trimmed all round by a flounce of black silk, with a heading formed by a succession of *coques*, or loops, of scarlet satin. This skirt is caught up slightly at the top of opening, and fastened near the waist, by an open rosette of scarlet satin, in the centre of which is a small ornament of black lace. The sleeves and lower part of the *corsage* are of dark grey silk, and the upper part of the *corsage* is composed of scarlet satin. It is trimmed across the chest, by puffings of scarlet satin, with a narrow heading of black lace, and in the centre, as well as on each shoulder, is an open rosette of scarlet satin like that on the skirt. At the wrists are broad double frills of scarlet satin (divided in the centre by a narrow row of black lace) above which are placed large rosettes. The *ceinture* is of black ribbon, with bows and long floating ends at the back.

This elegant dress is from the MAISON GODON, 422, *rue St. Honoré*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of pink *glacé* silk. *Sortie du Bal*, of white Cachemire, of the Talma form. It is edged all round the bottom by a mixed fringe of gold cord and white floss silk, headed by an embroidery of gold. starting from the back of neck, are three deep pleats, which give it a *Waltzau* character, and in the centre of these pleats near the top, is placed an *arabesque* of gold, terminating in a tassel of the same. The neck is trimmed with gold embroidery.

This *Sortie du Bal* is from the MAISON DIEU-LA-FAIT, *Boulevard de la Madeleine*.

BALL TOILETTE.

Fig. 2.—This dress consists of three separate skirts; the lower one is of rich *mauve* silk, it is made *en train* and is entirely without trimming. The second skirt is of white

lace; it is caught up *en panier* at the back, by means of a broad band of *mauve* ribbon with bows and long floating ends at the back and at each side. The third or upper skirt is of plain white muslin; it is edged by a flounce of white lace, headed by a row of small *coques* or bows, of *mauve* ribbon. This skirt is caught up at the back and fastened by a large rosette of *mauve* ribbon, from which point a small *bouillon* of muslin is carried up to the waist. The *corsage* of white muslin, is trimmed by a *bertha* of white lace, and on each shoulder is placed a bow and floating end of *mauve* ribbon.

This Ball Toilette is by M^{ME}. BREANT-CASTEL, 23, *rue des petits Champs*.

BALL COSTUME.

Fig. 3.—Dress à deux jupes, both skirts of white muslin. The lower skirt is composed entirely of *bouillons* arranged lengthwise, and having a narrow piping of blue satin ribbon between each *bouillon*. The bottom of the skirt is trimmed by a flounce of black lace, above which is a quilling of blue satin ribbon put on with a heading. the upper skirt is cut *en tunique*, and is trimmed all round and up the sides of front opening, by a broader quilling of blue satin ribbon (also put on with a heading). It is caught up at the sides, and fastened by a bow of blue satin ribbon, with several long floating ends, and to the centre of the bows is attached a long trail forming three sprays of roses, buds and foliage. The *corsage* is of white muslin, partially covered with black lace; and it is edged by narrow white lace, with a piping of blue satin. The sleeves are composed of narrow frills of black lace, and on the shoulders are bows and floating ends of blue satin ribbon, with roses and foliage.

This costume is by MADAME ELISE, 64, *rue de Richelieu*.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress of pale Metternich green silk. The *Sortie du Bal* is of scarlet velvet. It has a deep flounce of white lace round a portion of the bottom edge, and is also trimmed with rows of narrow white lace, and bands of *guipure* insertion. The bottom edge is cut out at each side of back, so as to form a long point in the middle, and a row of narrow lace accompanied by a narrow insertion, is carried round the edges of this point, and across the shoulders to the neck, so as to imitate a long pointed hood. The front edges are trimmed by bands of white inser-

tion in continuation of the insertion on the bottom edge, which forms a heading to the deep lace flounce. The sleeves are cut open à la *Juive*, and trimmed to match the other parts of this Opera Cloak, which is from the MAISON DIEU-LA-FAIT, *blvd. de la Madeleine*.

BALL COSTUME.

Fig. 2.—Dress à deux jupes. The under skirt is of rose-colored silk. It is trimmed at the bottom by a *gauffred* flounce of the same silk, which is almost covered by a flounce of white muslin, also *gauffred*. Above this is a narrow flounce of white *guipure* lace, headed by a band of *guipure* insertion, starting from which, broader bands of similar insertion are carried up the skirt at equal distances to the waist. The upper skirt is *en tunique*; it is of white muslin edged with lace, and is caught up and fastened to the sides of the under skirt, by small rosettes of rose-colored satin ribbon, two on each side, starting from each of which, bands of ribbon are carried to a much larger rosette (also of rose-colored ribbon with long floating ends) by which the tunique is caught up and fastened near the waist. The *Corsage* is of rose-colored silk covered by white lace, and is trimmed with rose-colored ribbon arranged à *bretelles*. The sleeves are formed of small frills of white lace, and on each shoulder is a small rosette of rose-colored ribbon. *Ceinture* of rose-colored ribbon.

This very elegant Ball costume is designed by MADAME PROST, 51, *rue de Lafayette*.

BALL COSTUME.

Fig. 3.—Dress à deux jupes. The lower skirt is of striped white and amber silk. It is trimmed near the bottom by a broad *bouillon* of white *tulle*, in the centre of which is placed a garland of blue flowers with small leaves. The upper skirt is of plain white silk, the front part being rather short and cut into three scallops at the bottom edge, while the sides are rounded off so as to form a long train at the back. The train part of the skirt is edged by a wide quilling of amber satin, which is carried up at the sides on the skirt itself, to meet the bouquet of blue flowers by which the skirt is caught up. The three scallops in front are also edged by the quilling, and this quilling is carried up from the two points of the scallops, to join the small bouquets which loop up the skirt very slightly at the sides of front. The back part of the upper skirt is also caught up *en panier* by a band of amber satin ribbon with bows and long floating ends. Long loops of similar ribbon fall over the top of the *bouffant*, starting from the waist-band.

The *corsage* is trimmed by a *berthé* formed of a quilling of amber satin ribbon, and a bouquet of blue flowers. The sleeves are composed of small *bouillons* of *tulle*.

PLATE THE FIFTH.

No. 1 is a HAT of black satin, trimmed by ostrich feathers and bows of satin ribbon of the same color, and having in front a full-blown rose with foliage. At the back are two long floating ends of black satin ribbon. It is by M^{ME}. FELICIE PACHE.

No. 2 is a HAT of crimson velvet, with bows and ends of crimson satin ribbon at the top. It is trimmed in front by a white ostrich feather and a rare bird, and has a continuous *bride* of plaited crimson velvet. It is by M^{ME}. ESTHER, *rue de Richelieu*.

No. 3 is a *Marie Stuart* BONNET, composed of sky-blue *tulle* and *blonde* of the same color, and trimmed in front by bows of sky-blue satin ribbon, and a rare bird. It is by M^{ME}. ESTHER, *rue de Richelieu*.

No. 4 is a BONNET of black *tulle* and lace, trimmed by puffs of scarlet velvet and satin. The inside is trimmed by a *ruching* of black lace and two scarlet *Marguerites*. At the back is a fall of black lace; the *brides* are also of black lace, scarlet velvet and satin. It is by M^{ME}. ESTHER, *rue de Richelieu*.

No. 5 is a black velvet HAT, with a point at the top which is terminated by an *arabesque* and tassels of black *passementerie*. It is trimmed by Astracan of the same color. It is from the MAISON CAYROL, *boulevard des Italiens*.

No. 6 is a HEAD-DRESS composed of a bouquet of elder flowers and foliage. At the back is a *rose de Mai*, and a group of bows and ends of sky-blue ribbon. It is designed by M^{ME}. DELAUNAY, *place de la Bourse*.

No. 7 is a HEAD-DRESS made of velvet geraniums of different colors, with buds and foliage and a long trail at the back. On the top is a white ostrich feather. This elegant head-dress is by MESDAMES BRIE ET GEOFFRIN, *rue de Richelieu*.

No. 8 is a BONNET of black velvet and lace, with a large group of bows and ends of pink satin ribbon and a white *aigrette* at the left side. At the back are two frills of black lace, one of which is continued down the sides forming *brides*, headed by black velvet and fastened by a rosette and two loops of pink satin ribbon under the chin.

No. 9 is a HAT of grey felt, trimmed by a long Havannah brown ostrich feather, and having at the left side a rose with foliage

and buds. It is by M^{ME}. CORTEU, 18, *rue Laffitte*.

No. 10 is a HAT of sky-blue velvet, trimmed by two ostrich feathers of the same color, which start from a knot of satin ribbon at the back, with two long floating ends. At the right side is a group of rose-buds of different shades, with foliage. It is by M^{ME}. FELICIE PACHE.

No. 11 is a BONNET of white satin and ostrich feathers. The inside is trimmed by two small quillings of scarlet velvet. At the back is a frill of white *blonde*, which is continued down the sides forming *brides*, headed by white satin ribbon with bows and ends *en eventail*, to fasten under the chin. This elegant bonnet is by MADAME MARIA BOIREAU, *boulevard Montmartre*.

No. 12 is a BONNET of black *tulle* trimmed by *coques* of black satin ribbon with long floating ends. At the left side is a large rose with buds and foliage. At the back is a frill of black lace, which is continued down the sides forming *brides*, headed by black satin ribbon, and terminated by a group of bows and ends. It is by MADAME MARIE LEMAITRE, *Boulevard des Italiens*.

VALENTINE'S DAY.

St. Valentine's Morning,—a sweet-scented letter
Lies by my daughter Evangeline's plate;
She's copying music,—sly puss! I know better,
What waked her so early, who always wakes late.

Now gently she rises, her feigned task over,
And takes up the letter with *nonchalant* air,
As though from a milliner rather than lover;—
Ah! blushing Evangeline, what have you there?

Her quick, hasty turn of the paper discloses
The closely-penned verses, whose import I know;
And I catch a stray glimpse of the bright-colored roses
That wander above them, around, and below.

I silently watch her, and memory ranges
Back o'er the years that lie buried and cold,
I sweep them aside with their manifold changes,
And stand in the beautiful sunshine of old.

As thought after thought through my fond memory
rushes,
The room is transformed to a wood-bower green,
The merle and the mavis duet in the bushes,
And carols the lark in the heaven serene.

Evangeline's face with its blushes all burning,
Gives place to another as dear and as fair;
I stretch out my hands with a passionate yearning,
But all the bright vision has melted in air.

My darling! my darling! the snow-drifts are lying
Thy quiet grave over, this Valentine's Day,
My darling! my darling! the lone years are flying,
My footsteps are feeble, my hair is all grey.

The bright hues of life become fainter and fainter,
My yearning for thee groweth mighty and strong;
We shall meet in those mansions where death cannot
enter,
And oh! my lost darling, it will not be long. LEX.

MY VALENTINE.

ADDRESSED TO LADIES ONLY.

Ladies, or I would say as Bottom the weaver doth, "fair ladies," I entreat your attention for a short space, that I may lay before you a circumstance which lately befell me. When you have been informed of my case, I know you will pity me. I will not longer detain you with my preface, but I will at once state the matter to your kind ears, and hearts. Be it understood then, that my name is John Darcy, that in personal appearance I am considered goodly to look upon; my eyes are blue, but having been recommended to wear green spectacles, in consequence of a slight weakness in these my organs of vision, their original color is seldom remarked. Although I do not think I am quite six feet in height, I can safely say I am not a dwarf. Certainly some of the fellows I shall have to mention further on, call me "Little Darcy," but, gentle readers, you are not to infer therefrom, that I am short. I decline to give my exact feet and inches. Also, I decline to state the color of my hair; suffice it to say, it is not curly. I *despise* curly-haired men. They are always effeminate as their general name "the curled darlings," implies. Do not imagine gentle and fair readers, that I am incourtous in that I do not give my exact feet and inches, and colour of my hair. I abstain from so doing, simply because I do not think it compatible with manly dignity, to descend to, or be influenced by these trifling personal matters. Pardon, oh my amiable readers, this slight digression, and once more gather up with me the threads of my story. At the time the circumstances which I am about to narrate occurred, I was resident near a small country town, whither I had been sent by fond and proud parents, to recover the health which had been lost by a close application to college studies. My quarters were fixed in a large farmhouse, it may be, a mile from the town before mentioned, and I first took possession of them on a fine summer evening. My time passed happily enough, and in fishing, boating, and cricketing, I found health, amusement, and friends. So the summer passed away, and yet I lingered in Berriedale, for having nothing particular to do, and daily deriving benefit from its pure air, I had determined to spend the winter there.

I will not detain you, my dear and gentle readers, by a description of the winter fes-

tivities which enlivened Berriedale at this season, though I could give an eloquent one. I did not however take up my pen for so simple a purpose, no gentle readers, I had a deeper aim,—start not— but I will not anticipate. Allow me to drop my pen one moment, that I may check the varied and anguished feelings which pass through my mind, as I recall the circumstances I have determined to confide to your gentle bosoms.—For one moment, pardon me.—

It is over—the pang is past.—I am strong again,—I take up my pen, and will proceed.

I was spending an evening, in company with a few choice spirits at the bachelor abode of my friend Tom Graham. The conversation turned upon a cricket match, the last we had arranged in the summer, and in which I had played so well as to turn the tide of affairs in our favour. Ladies, I do not say this in vanity, for in sober truth, I am a good cricketer, and do also excel in other manly sports such as quoits and—but pardon me, my gentle readers, what can you know of these rude but athletic amusements,—you whose delicate frames are so unfitted.—But I did not take up my pen to dilate upon the muscular differences of the sexes,—I have a deeper purpose, a darker story to tell. Return we then, my dear readers, to our conversation on the cricket-match.

"Darcy," said Herbert Conroy, "do you know you won something more than the match that day?"

"Indeed," was my reply. "May I ask what?"

"A young lady's heart."

"Nonsense," I answered.

"Darcy," said Tom Graham, "you are blushing." Ladies, I give you my word, I did not blush, but the room was very warm, and the punch was hot.—What have I done? I have mentioned a liquid which—but I am distracted. Ladies, forgive me, and oh! believe me, when you have finished reading this my sad narrative, you will only wonder how I had strength and courage to pen it at all. I resume.

"May I ask," I enquired, with great calmness, "the young lady's name? and if I ever had the pleasure of meeting her?"

"No," replied Conroy, "you have scarcely seen her, but I know my sister has several times mentioned your remarkable bowling on that day, and that is a great deal for her."

"Was that your sister," I enquired eagerly, "with another lady in a pony carriage

at the corner of the field? I saw you speaking to her."

"Yes," replied Conroy, "She usually resides with my mother in London, but was staying then with some more young friends at Mrs. Crawford's of Risely. The lady with her was Miss Archer, my cousin.

I remember well on the day in question seeing the pony carriage drawn up under the shade of some fine chestnut-trees, that the ladies might see the cricket match.

One lady was middle aged, rather plain; dressed, I thought—if I thought at all—in a very *outré* style. But I scarcely noticed her, my attention being rivetted by her companion, a bright, beautiful girl of about seventeen, dressed in white, with a wreath of bright-green hops twined round a sailor-shaped hat. This hat was not worn, as you my gentle readers, generally wear these becoming articles of costume, placed with demure decency on the extreme summit of the head, therefore slightly shading the eyebrows, and veiling the eyes from view, when the head droops,—but was disposed in an arch and saucy manner, partly at the back, and partly at the side of her tiny head, and thus leaving one side of a mass of bright-brown curls, and the whole of her fair, laughing face to the view, and exposing tender hearts, such as mine was then, to the imminent peril of wounds and loss. Our eyes met as I gazed upon her, and when the carriage drove away, I felt as if part of the sunshine was gone too. I have thought it necessary to explain all this, that it may be clear to you, my gentle readers, that I was interested in the news which my friend, Herbert Conroy told me. After a few more jests on the subject, I succeeded in turning the conversation, but I did not forget what I had heard. I learned moreover that Miss Conroy's name was Dora. All that night I dreamed of cricket bats, coloured flannel, caps, sailor-shaped hats, hop wreaths, pale ale, white muslin dresses, cigars, brown curls, cricket-match dinners, and Dora Conroy. Yes, dear and amiable readers, so infatuated was I.

CHAPTER THE SECOND.

It was St. Valentine's Day. I was standing by the window of my snug sitting room, looking forth on a white expanse of country, (for it had snowed heavily during the night,) when my landlady entered with the morning papers and letters. I turned them over, and there fell from the heap a fairy-like note, of mauve-colored hue, and very satiny paper. It was superscribed to "John Darcy,

Esq." Holt Farm, Berriedale, was sealed with white wax, impressed with a heart transfixt by an arrow, and was highly scented withal. In fact my charming readers, it looked like Cupid's sign manual. I lost no time in making myself master of the contents, which ran as follows.

London.

February 13th, 18—

"I know I am doing an unmaidenly thing, but I cannot help telling you how greatly I am interested in you. Your great skill and activity at the Berriedale cricket-match last summer, made an ardent and lasting impression on my mind. I do so much admire all athletic and manly sports, and you seemed to me as a prince among peasants, when you mingled with your companions on the occasion to which I have alluded.

I will not say more now, indeed I fear I have said too, too much, but if you feel in your bosom, a chord responsive to the feelings which agitate mine, if you will send or call at 13, Dashe Crescent, London, you shall hear more of—
D. C.

"D. C.!" It was not a copy of music which I held in my hand, therefore "D. C." could not mean "Da Capo," and the circumstances alluded to in the letter, made me certainly decide that these mystic letters must stand for "Dora Conroy."

Then with the force of conviction, there recurred to my mind the remarks made by Herbert Conroy, which I have related above. It could therefore be plainly inferred that Miss Conroy had fallen a victim to my charms, and had taken this somewhat peculiar method of letting me know it. Having once fairly settled this fact in my mind, I gave way to the most ecstatic outbursts of delight, and when later in the morning I had cooled down a little, I came to the following determination; viz.—To write a touching, poetic, impassioned, and glowing epistle to my charming Dora, telling her that her modest and discriminating affection was most passionately returned, that, in fact, I had loved her from the first moment I saw her, and to conclude the whole by laying my hand, heart, and fortune (expectant) at her feet.

This I did. Ah! my fair and amiable readers, you may have read and indeed written many letters of love, but you never either heard or read such a one, as I penned on that morning to my incomparable Dora. I will not transcribe it, lest in future you may be dissatisfied with the effusions from

your own true lovers, and the seeds of distrust may thus be sown between you. I will simply say that I wrote the letter, and in a postscript I added, that on the following day at three o'clock, I would call at Dashe Crescent for my answer. I despatched the letter, hastily packed my carpet bag, and started to London by the noon express. I will not detain you my fair and gentle readers, by describing the state of mind in which I passed the intervening hours on the next day, until it was time for me to start for Dashe Crescent. Nor will I detain you either by describing my elegant attire on the occasion; I will simply remark that my boots were new, and perhaps a thought too tight; my gloves, of a delicate, pale lavender, possessed the same advantages; my tie, knotted in the newest style, was of pale green silk—silk with a tiny cord running crosswise,—*twilled*,—the young person from whom I purchased it, remarked to me. Oh! my readers, had you seen me on that day, traversing the streets and squares in a hansom cab, you would have thought,—But I cannot recall the time without agony; excuse me then, from pursuing any further the subject of my personal appearance on that occasion.

I arrived at 13, Dashe Crescent, punctually at three o'clock, and rung the bell, somewhat nervously I will confess, but with a delightful feeling notwithstanding.

I was shown into a small, but very pretty drawing room, and the first thing which caught my eye, was a large portrait of my enchanting Dora, dressed in white, and the identical hat trimmed with hops in her hand. While I stood wrapped in admiration of the lovely counterfeit of my super-eminently lovely mistress, the door opened, and a tall, old lady, with very sharp black eyes approached me.

"My Dora's mother," I thought.

"Mr. Darcy, I presume," she said.

"I am, Madam," I returned with my best bow.

"My daughter wishes me to see you first," resumed the mother of my charming Dora, "as indeed was right. I was not aware Mr. Darcy, that you had met Miss Conroy at any time, yet you speak in your letter of a previous meeting, and moreover, you seem to imply that my daughter has written to you. What does it all mean?"

"Madam," I replied, "I had the honour and happiness of seeing Miss Conroy, on the occasion of a cricket-match at Berriedale, and I had the inestimably greater honour

and happiness, to receive on yesterday morning a missive from her own fair hands. But," I continued, solemnly, "as I am a gentleman, no living being shall see the contents of that not-to-be-sufficiently-valued epistle. Miss Conroy confided in my honour, and she shall have the satisfaction of knowing that her trust is not misplaced."

"Sir," replied Mrs Conroy, severely, "however much I may wish to believe you, I cannot believe that Miss Conroy wrote a letter to you, for she is much surprised at your allusions as I am. If you would let me look at the note you mention, I may be able to throw some light on the matter."

"If you doubt me, Madam," I replied, "I am bound to defend my honour. There is the letter."

"This is not Miss Conroy's hand-writing, that is certain. In fact," she continued showing me the peculiar formation of certain letters, "it is easy to see, no lady ever wrote this letter. It is a trick played by some of your gentlemen friends."

"But, Madam," I said eagerly, "I am in earnest, *my* letter was no hoax. Indeed I love Miss Conroy sincerely."

"In that case," replied Dora's mother graciously, "in that case, sir, we may at some future time, discuss the subject, but now let me introduce you to my dear Dora, and her cousin.

"I shall be delighted," I answered.

"Before I call them," continued Mrs. Conroy, "I may as well tell you that my niece, Miss Archer, is engaged to my son Herbert, and I expect they will be married in the spring. She is a pleasant companion for Dora, who delights in her society, in her hours of relaxation, for you must know, Mr. Darcy, my Dora is very clever. I dare say you have seen several scientific works which she has published. Her "*nom-de-plume*" (for she is too modest to use her proper name), is "X. Y. Z."

I vaguely thought I had seen some book with such initials on the title page.

"Yes," continued Mrs. Conroy, evidently started on a favorite topic, "yes, my child is very talented. Her youth was passed in study and scientific researches, and I may say without vanity that her maturer years are blessed with the fruits of her industry."

"Maturer years," I thought, "why Dora is but a child. The old lady must be a little touched, I should think.

"Dora," continued Mrs. Conroy, "is particularly fond of Natural History. She has dissected many small animals and birds, and

has written many valuable essays upon their structure and organs. She is just now making some novel experiments in chemistry. Oh Mr. Darcy, if you should be successful enough to win my child's heart, you must be very gentle and tender to her little peculiarities. I wish you were a little older, but Dora is so clever that if she is a few years your senior, you will not mind it when you see"—

An horrible fear took possession of me at her words, and I hastily interrupted her.

"Pray introduce me to Miss Conroy, Madam."

"Oh! how impatient you young men are," she said smiling. At the same time she opened a door, leading to a small, inner room, and we both entered.

At the centre table surrounded by small packets of powders, glass phials, tiny implements and other chemical appendages sat, a withered-looking woman, about forty years of age. Her hair seemed a tumbled mass of light tow, her hands were stained and red, and she wore a pair of blue spectacles. On a couch, working with the most fairy like thimble and scissors, at some fragments of lace and cambric, sat my incomparable—No, not *my* Dora, alas! The young lady in white muslin, with the sailor-shaped hat trimmed with hops, was Clara Archer, the future wife of Herbert Conroy. The lady to whom I had addressed the passionate love-letter was the chemical and scientific "X. Y. Z." I rushed then and there from the house. I was in hiding many days, lest they should sue me for breach of promise, and I only emerged from my concealment, on receiving a note from Herbert Conroy, asking my pardon for the hoax, and assuring me if I did not desire it, Miss Conroy would think no more of my letter.

Readers,—ye fair and gentle beings who have listened to my plaint, drop a tear for my griefs, and if any among you wear white muslin dresses, sailor shaped hats and brown curls, to you I say, I am still disengaged, and have no objection to become a

Benedick.

The Theatres.

COVENT GARDEN.

Here Mr. H. J. Byron's grand Christmas Pantomime "*Harlequin Robinson Crusoe, or Friday and the Fairies*," continues as attractive as ever, and will probably continue to appear in the bills for some weeks to come. The Pantomime is always preceded by an amusing Farce, so that lovers of the comic are provided with a varied feast, while the admirers of scenic art, have an opportunity of witnessing some most splendid effects.

DRURY LANE.

This capacious Theatre is nightly filled to overflowing, and the fame of the magnificent "*Drury Lane Pantomime*," is becoming if possible more widely spread than ever. From the enthusiasm with which each scene is received, and the applause which follows the gradually unfolding beauties of the splendid transformation scene, we may truly say that this theatre has this season not only kept up, but has surpassed its old established fame.

THE NEW QUEEN'S.

A dramatised version of Charles Dickens' tale "*The Cricket on the Hearth*" has been produced here with great success: the Drama of *Dot* is from the efficient pen of Dion Boucicault Esq. whose name is now a household word among the theatrical public. The piece, with Mr. Brough's Magical Extravaganza entitled "*The tled 'The Gnome King, and the Good Fairy of the Silver Mine'*" are attractions which nightly fill this elegant theatre.

STRAND.

With the exception of a new and admirable Farce entitled "*Hue and Dye*" (by T. Hay Esq.) the same attractive performances are going on at this popular little theatre. The burlesque "*The Field of the Cloth of Gold*" is certainly one of the most clever and amusing ever produced here, and besides the musical and scenic attractions it contains, it is distinguished by the admirable manner in which every character is sustained.

NEW ROYALTY.

A new burlesque from the pen of Mr. Burnand, and entitled "*Claude du Val, or the Highwayman and the Ladies*," has been brought out here with great success, and nightly fills this Theatre to suffocation. The history of Claude du Val, is, we need hardly say, a well chosen subject for burlesque, nor is it possible to imagine a more fascinating personation of the dashing character, than that rendered by Miss M. Oliver, whose singing, dancing, and general appearance are charming. The burlesque abounds in lively songs, and all the other attractions peculiar to this now so popular style of piece. Miss Oliver is admirably supported by the members of her talented company.

ST. VALENTINE.—St. Valentine's Day, above all the festivals of our ancestors, has been more particularly set apart as sacred to affection, youth, and beauty; and to observe their Valentine at the first timorous peep from the window, to receive the mysterious *billet-doux*, or the more evident token of mutual love, has made many a maiden bosom palpitate with hope and pleasure. Even the very air seems to rejoice in token of the irresistible influence of the love-imparting saint; the birds carol a gayer song, and mate lovingly on the softly budding bough; and the sun sheds a warmer beam, as if in unison it would cheer the heart of nature. Beauty, however, is the idol of all this saintly worship; and when her charms begin to fade, the shrine no longer attracts a willing votary. Let St. Valentine, then, for once, become a Mentor to warn the lovely female of its preservation, and to name the Kalydor as the most balmy and efficacious preparation that has ever been discovered, for imparting all the freshness and brilliancy of youth, and preserving all its delicate and roseate hues to the latest period of human life. A compound of flowers and the most rare medicinal exotics, it has justly obtained for A. Rowland and Sons the patronage of rank, elegance, and fashion, who generally unite in acknowledging that the Kalydor can only be equalled by the benign virtues of their long-celebrated Macassar Oil, whose potency in restoring the hair, or imparting to it additional luxuriance and beauty, has been the grateful theme of thousands who have experienced its almost magical effects.



February 1869

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Plate 2

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Plate 3

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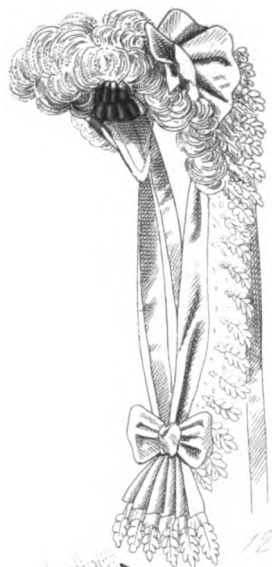
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1879

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Le Monde Élegant



February 1861

Plate 5

THE
Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 543.

MARCH, 1869.

VOL. 46.

Observations

ON LONDON AND PARISIAN FASHIONS.

In commencing our observations on the Spring Fashions for 1869, we would first state that one of the greatest changes that has taken place since last season, is the adoption of the *Panier* style of looping up, for nearly all dresses, alike for Morning, Afternoon, and Evening *Toilettes*, as well as for the various styles of black silk *Casaques* and *Mantelets*, and for the *Casaques* or *Jackets* of dresses made en suite. The short square-cut loose *Jackets*, may be said to have quite gone out of Fashion.

Dress skirts are almost always made double, sometimes treble, and are arranged in an infinite variety of forms. The underskirts or *jupons* are of course gored to sit plain at front, the back breadths being full.

Shot silks are becoming very fashionable.

Trimnings are most elaborate and very varied, but with a decided preference for rows of satin piping or flat *rouleaux*, which are now introduced in some form or another, into almost every *Toilette*.

Short flounces, full or fluted, at the bottoms of dressskirts, are coming into favor.

Sleeves are still worn tight-fitting, and the *Fichés* and *Fichu Mantelets* in every variety of form, are as much in favor as they were last year.

The *Casaque-Mantelet* of which we give the full-sized pattern, and which is represented on fig. 3, Plate 4, and fig. 6, Plate 5, is of a form and style which are most characteristic of the fashions which will prevail for the ensuing Spring.

THE FULL-SIZED PATTERN.

We now give the pattern of the new *CASIQUE MANTELET*, which is shown in black silk on fig. 6, plate 5, and en suite with the dress, in Plate 4, fig 3, to which we refer our readers for the form, style, and trimming.

The back, side-piece, and front are all given complete in their full-length, and require no explanation, excepting that the fish in the front is to be sewn down as far as the waist. Of the sleeve, we have given the top only, as it can be easily lengthened as required, from the sleeve of any of our former patterns.

Description
Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes, of grey silk shaded with blue. The lower skirt is trimmed all round the bottom, by two rows of *ruching* of the same silk. A large square tab is imitated at each side of skirt, by similar *ruches*, which disappear beneath the upper skirt, and in the centre of which are placed bows of the same silk. The upper skirt is composed of a *tablier* and a *Tunique bouffante*, both edged by single *ruchings*. Those on the front sides of the *Tunique* are continued up the sides of the *corsage*, and round the neck. Square *corsage*, the lower part fastened by silk buttons; the front is also trimmed by large bows of the silk. The sleeves are edged by frills of white lace, headed by *ruchings* of silk.

This costume is by M^{ME}. MARIE BATAILLON, Paris.

PROMENADE OR CARRIAGE COSTUME.

Fig. 2.—Dress à deux jupes, (and Casaque en suite) of mauve silk. The lower skirt is entirely without trimming. The upper skirt consists of two parts; the front part forms a square *tablier* trimmed all round by a broad black *guipure* insertion. The back is en *tunique*, and is trimmed to correspond. It is caught up and fastened by large rosettes of black ribbon, to the sides of the *tablier*. The *Casaque* is tight-fitting, and is trimmed all round by a row of black *guipure* insertion. The fronts fasten by three black velvet buttons, and have small pointed *revers* turned back and edged by a narrow black insertion. The sleeves are tight-fitting, and have bands of the *guipure* insertion at the wrists. At the back part is placed a large square, forming a sort of cape, called in Paris a *Manteau Abbé*, it is trimmed all round by the insertion. Near the corners, the bottom edge forms a

kind of notch or step, and from this point the cape is rounded off and deepened towards the back; the broad insertion is carried up from the corner of this notch, to a large black rosette placed on each side of cape. White *crêpe* bonnet, trimmed by a pink quilling, and a white feather.

This costume is by MADAME PROST, 51, *rue de Lafayette*.

COSTUME FOR HOME.

Fig. 3.—Dress of striped rose-colored and white foulard. The bottom of the skirt is trimmed by a *râche* of rose-colored silk, above which is a very broad *flûted* trimming of similar silk, with a heading at top and bottom. The tight-fitting *Casaque* is of black silk. It is rather short in front, and pointed at the back, where it extends to about a third from the bottom of the dress. In the middle of back is an opening reaching to the waist, and the sides of the opening and the bottom edge, are trimmed by black insertion with *rouleaux* of black satin. *Ceinture à la Princesse* of rose-colored ribbon, fastened at the back of waist by large bows and long floating ends of different lengths, and edged at the bottom by fringe. The *corsage* is cut square both at the back and in front, and is trimmed by a *rouleau* and edging of lace. The sleeves which are tight-fitting are trimmed at the arm-holes by *bouillons* of rose-colored silk divided by *rouleaux* of black satin. The wrists are trimmed by *bouillons* and an edging. *Chemisette* of white muslin.

This Costume is by MADAME FLADRY, 27, *Faubourg Poissonnière*.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress *à la Princesse* with square *corsage* and short sleeves, of maize-colored silk. The front of the skirt and *corsage* fasten by blue buttons. The skirt is trimmed *en tablier* by bows of blue ribbon, between each of which is placed a button. This trimming is carried up to the waist and continued up the sides of *corsage* to the shoulders, the final bows forming a heading to the *epaulettes*. The top of the *corsage* is trimmed by a narrow band of blue ribbon. *Chemisette* and long sleeves of white muslin.

This Costume is from the MAGAZIN DU PETIT CHERUBIN, 16, *rue Caumartin*.

AFTERNOON PROMENADE COSTUME.

Fig. 2.—Dress of rich silk brocaded in bright *mauve* stripes, upon a ground of paler *mauve*. The skirt is *en train*, and entirely without trimming. The bottom of the Wat-

teau *Casaque* is edged by a broad flounce of black lace. Starting from the back of neck is a broad flat pleat *à la Watteau*, which extends to the bottom. The upper part of this pleat is trimmed by black lace and satin *rouleaux*, arranged to imitate two tabs, and terminated by a row of fringe. In the centre of each of these simulated tabs are bows of black ribbon. The bottom of this Watteau pleat forms a square, edged with the lace and piping, with a very narrow edging inside the *rouleau*, and in the centre is a bow of black silk; and there is a similar bow near the neck. The sleeves are trimmed at the wrists by cuffs turned back, edged by frills of black lace. Leghorn Hat, trimmed by a black cock's feather.

This Costume is by M^{ME}. EDM^E. PARIS, *boulevard des Capucines*.

MORNING PROMENADE COSTUME.

Fig. 3.—Dress of grey Foulard, the bottom of skirt trimmed by five flounces composed alternately of grey Foulard and of Metternich green silk headed by a band of green ribbon. A *biâs* band of foulard, bound by green ribbon, is carried up to the waist, and continued up the *corsage*. On it are placed at equal distances bows of Metternich green ribbon. The upper part of the skirt is trimmed by a *bouffant* like the dress, edged by flounces of Metternich green silk, and of the grey foulard. From underneath this *bouffant*, appears on each side of the skirt, a long pointed tab of the foulard, edged by a frill of the green silk, and trimmed by bows of green ribbon. The *corsage* is edged by a band of green ribbon, and headed by black lace. The front is trimmed by three bows of ribbon: *ceinture* of grey foulard edged by the green ribbon. The sleeves are trimmed at the wrist by deep cuffs of Metternich green silk, with narrow black lace edging, and having at the bottom frills of black lace. A lace shawl or Mantle may be added for outdoor wear. Leghorn Hat, trimmed by pink terry velvet, black lace and a white feather.

The dress is from the MAISON DESPAIGNE, *rue Scribe*.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress *à deux jupes*. The under skirt of sky-blue silk, is trimmed by a flounce of white lace, with a heading, and a garland of roses and foliage. Above this flounce is a much narrower one, with a similar heading and garland. The upper skirt of white muslin, is double, and slightly *bouf-*

fants. From underneath this skirt at the back, appear two long floating ends of blue ribbon. A bow and ends are placed at the back of the waist, starting from whence, garlands of roses and foliage are carried round to the front of waist. The *corsage* is trimmed by a white lace *berthé* and a garland.

This Costume is by MADAME FLADRY, 27, *Faubourg Poissonniere*.

BALL COSTUME.

Fig. 2.—Dress à deux jupes of rose-colored silk. The lower skirt is trimmed by a flounce of white lace, headed by a narrow band of white satin ribbon. It is partially covered by a festooned drapery of white muslin or *tulle boullonné*, and edged by a flounce of white lace. The front forms a round *tablier* and overlaps the back part. The upper skirt is of the *tunique* form; it is slightly raised *en panier* at the back, and is edged by a flounce of white lace, which is carried up the sides of *corsage* and over the shoulders forming a *berthé* at the back. The front of the *corsage* (*à la suisse*) extends below the waist and is edged by lace, and from underneath appear two tabs, also edged by lace. The top of *corsage* is trimmed by small *bouillons* of muslin or *tulle*, separated by *rouleaux* of rose colored silk. Very short sleeves, formed of silk *bouillons*.

This Ball costume is by MADAME BREANT-CASTEL, 28, *rue neuve des Petits Champs*.

BALL COSTUME.

Fig. 3.—Dress of white *tulle*. The skirt is composed of *bouillons*. The *Sortie du Bal* is of white Cachemire. It consists of a sort of double cloak, square in front. The upper cape, which falls over the arms, represents loose sleeves, the outer corners trimmed by gold tassels. It is edged all round by a row of gold cord, to which are added, on the front edges, several extra graduated rows, terminated by gold tassels. The false sleeves and standing-up collar are lined with blue satin, and the *Sortie du Bal* is fastened by gold tassels.

It is from the MAISON DIEU-LA-FAIT, *boulevard de la Madeleine*.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes. The lower skirt is of sky-blue silk trimmed by a flounce headed by a *bouillon*, on each side of which is a narrow quilling of the same material as the dress. The upper skirt is of pale Havannah colored alpaca or *Crêtonne de soie*. The front of this skirt forms a *tablier*, which

over-laps the back part and is edged by a *gauffred* flounce bound by a blue ribbon, and headed by a *biais* band of blue silk. It is caught up at each side *en panier* so as to form a *bouffant* at the back. At the waist is placed a trimming *en eventail*, which falls over the *bouffant*. The sleeves are trimmed at the arm-holes by narrow *biais* bands bound by blue ribbon, and headed by quillings similarly bound; and at the wrists are deep *gauffred* cuffs and narrow *biais* bands to correspond.

This Costume is from the MAISON BOUDET, *boulevard de la Madeleine*.

TOILETTE FOR HOME.

Fig. 2.—Dress à deux jupes, of pearl grey *Poult de soie*. The under skirt is entirely without trimming, and closes up the front by a row of oval buttons. The second skirt which is *en tunique*, is cut *en train*, and is trimmed by a *gauffred* flounce like the dress, edged by three double *biais* bands of apricot silk, and headed by similar bands. (Our readers will observe that we have been obliged in the coloring, to represent these narrow rows of silk by one broader band of the apricot color.) The third skirt is also of the *tunique* shape, but smaller than the second skirt. It is cut up at the back and rounded, and trimmed by a *gauffred* flounce which is edged and headed by two of the *biais* bands of apricot silk. The sides of these *tuniques* are fastened together near the waist by bows, by which the upper *tunique* is slightly caught up. Waistband of apricot ribbon, fastened by bows and floating ends. This *ceinture* like that of fig. 3 Plate 1, is of the kind styled *ceintures Princesse*. The *corsage* is trimmed *en berthé*, by a quilling like the dress, edged by a band of the silk, and headed by two similar bands, with a bow of apricot silk in the centre. The sleeves are trimmed by bands of apricot silk to represent broad cuffs.

This Costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

MORNING WALKING COSTUME.

Fig. 3.—Dress of black silk, the skirt trimmed by a *gauffred* flounce of violet silk with a heading; above this, is a narrow flounce also of violet silk. The *Casaque* is very similar to our full-sized pattern; it is of black silk, trimmed by a *biais* band of violet silk, edged by black lace. It is round at the back where it is caught up and fastened by bows of violet silk. It has long square ends in front, the trimming on the outer edge of which, passes under the *ceinture* and is carried up the sides of the body and down

the edges of the hanging sleeves. There are tight-fitting sleeves underneath, which have cuffs of violet silk. The top of the body is trimmed by a collar and *revers* lined with violet silk and edged by black lace. Straw Hat trimmed with violet ribbon and a feather.

This elegant toilette is by MADAME RABOIN, 67, *rue neuve des petits Champs*.

PLATE THE FIFTH.

No. 1 is a HAT covered by sky blue ostrich feathers and trimmed by large bows of spotted *tulle* of the same color, and also by a rare bird, and a group of moss-rose buds with foliage. At the back is a frill of the *tulle* with *blonde* edging, and this is brought round to the front and fastens under the chin. This Hat is by MADAME MARIE LEMAITRE, *boulevard des Italiens*.

No. 2 is a BONNET of white *crepe*. The front edge is trimmed by a quilling of the same material, in the centre of which is a narrow band of pale *jonquille* colored ribbon, and at the side there is a group of bows formed of *jonquille* ribbon, with a bunch of violets, a *jonquille* colored ostrich feather, and a white *aigrette*. At the back is a frill of white blond, which is continued down the sides of *brides*, which are formed of *jonquille* colored ribbon, and terminate by three loops of ribbon, in the centre of which is a bunch of violets. It is by MESDAMES BRIE ET GEOFRIN, *rue de Richelieu*.

No. 3 is a BONNET of black *tulle* and lace of the same color. In front are some fullings of black lace and a black feather, also a large bow of black lace, and on the left side is a group of half open roses with buds and foliage. At the back is a *râching* and band of rose colored ribbon and a frill of black lace, which is continued down the sides forming an edging to the *brides* which are of rose colored ribbon. There are also narrow strings of rose-colored ribbon to fasten under the *chignon*. This bonnet is from the MAISON ROCHE, *rue Lafitte*.

No. 4 is a HAT of white silk, trimmed by long white ostrich feathers and by a bunch of small roses and buds. It is designed by MADAME MARIE BOIREAU, *Boulevard Montmartre*.

No. 5 is a BONNET of rose-colored *tulle* trimmed by white lace and by bows and *râches* of ribbon of the same color. In front are bows of ribbon, a rare bird, and a white *aigrette*. The *brides* are of ribbon edged on one side by a quilling. This bon-

net is by MDME. DETOURMANTELLE, *Boulevard des Italiens*.

No. 6 is a tight-fitting CASAQUE MANTELET of black silk. The back is round *en tunique*, and there are long Mantle ends in front. The back is trimmed all round by three rows of black satin piping, and edged by a tassell fringe. The front ends are trimmed by two rows of piping, those on the front edges are continued up the body and round the neck, and those on the side edges are carried over the shoulders *en bretelles*, and across the back, to imitate a round cape. The extremities of the front ends are trimmed by four extra rows of piping and are edged by the tassell fringe. The sleeves are trimmed at the arm-holes by similar fringe, and at the wrists by double rows of piping. We give the full-sized pattern of this elegant *Casaque* in this month's Number.

No. 7 is a white muslin *Fichû*, with a turn-down collar, bound by rose-colored ribbon with a black edge. In front are bows and ends of white ribbon. The points are trimmed like the collar, and edged by white lace. It is from the MAISON LESIRE, *Boulevard des Capucines*.

No. 8 is a BONNET of white *tulle*. The front trimmed by a quilling and band of sea green ribbon, with white lace edging. At the side is a *bouquet* of pansies, and at the back are bows and a band of sea-green ribbon edged by white lace, which is continued down the sides forming *brides*, terminated by bows of the ribbon. This bonnet is from the MAISON LEBLANC-NEY, *rue des Martyrs*.

No. 9 is a BONNET of white *crêpe*, trimmed by a quilling and *bandeau* of sky-blue ribbon, and a *bouquet* of *Marquerrites*, and also by large loops of sky-blue ribbon, a band of which crosses the back and is continued down the sides forming *brides*. This bonnet is by MDME. MARIE LEMAITRE, *boulevard Montmartre*.

No. 10 is a BONNET of *mauve* ribbon and black lace. The front is of *mauve* ribbon slightly *râched*, and having in the centre a circlet of jet, and at the left side a bouquet of yellow tulips and leaves. At the back is a band of *mauve* ribbon (to pass across the *chignon*) and the *brides* are composed of *mauve* ribbon and black lace. This elegant bonnet is by MDME. FELICIE PACHE *rue de Richelieu*.

No. 11 is the SLEEVE belonging to the *Fichû* No. 7. It is of white muslin, the cuff is turned up, pointed, and bound by rose-colored ribbon with a black edge. It is fastened by two small white buttons.

LAST WORDS.

UNREST.

The withered leaves are scattered by the weird
hands of the blast,
And on the slippery pavement the rain-drops pat-
ter fast,
The night is moonless, starless, the rifted clouds
are driven,
In moist and solemn companies o'er half the silent
heaven.

I can draw aside the curtain, and look across the
street,
I can hear the pealing organ, and the anthem grand
and sweet,
In the dim, old grey cathedral the worshipers are
met,
Where the light from stained windows shows the
side-walk soiled and wet.

The organ rolls,—the anthem swells above, be-
neath, around,
"LORD, FOR THY TENDER MERCIES' SAKE," high
floats the holy sound,
Oh heart of mine! more wildly tossed than dying
heart should be,
Will even death itself give back thine olden peace
to thee?

I cannot tell, I cannot tell;—but, hark! another
strain,—
No organ blends with that dear voice, alike my joy
and pain;
My husband, he is singing amid the gloom be-
low,
The words of that dear, ancient hymn we both
learned long ago.

That long ago! how long ago it seems to-night to
me,
And yet the years when counted up, are only three
times three,
That long-ago, how sweet it was! he surely loved
me then,
That blessed memory hath spells to charm even
present pain.

It charms awhile, but ever back the sadder truth
will come,
My pride and waywardness have taught even his
true heart to roam,
I am not best beloved now, love's summer time is
o'er,
And though I pine or rave for it, it cometh never-
more.

No, nevermore, and I must lie with weary throbb-
ing brain,
My spirit torn with keen regrets, my body racked
with pain,
To know that I am dying fast, to feel when all is
o'er,
My place within his home and heart will know me
nevermore.

To feel that day by day will pass, the world will
still go on,
And birds will sing, and flowers will bloom as
brightly when I'm gone,
And he will pass the usual way, at morning, noon,
and eve,
Without a look towards my grave; I dare not think
he'll grieve.

To feel that he will put away, at once, without
regret,
The pictures, books, and songs I loved, the sooner
to forget;
To know whatever bitter thoughts are housed with-
in his heart,
Were born of my existence, and with it will de-
part.

To lie with silent, pulseless heart, beneath the chil-
ling stone,
While he is sitting flushed with health, in this old
room alone,
Forgotten—by the only one whose loving thoughts
I crave,
Shut out from warmth, and light, and love, within
the lonely grave.

I wonder if beloved ones die with bitter pangs like
mine.
Or does it take the sting from death, to know that
friends will pine,
I know not, nor shall ever know, too sad has been
our life,
For him to think upon my death, save as the end
of strife.

But oh! how sweet must death needs be, when dy-
ing eyes can catch
Love-looks as fervent as their own, from those who
wait and watch,
When idols worshipped to the last, part only at the
grave,
And hands are clasped, and lips are kissed by those
who cannot save.

If I might die upon his arm, die looking on his
face,
And know that he would ever sigh to mark my
vacant place.
If he would kiss my dying lips, and hold my wasted
hand,
It would cheer my awful journey to the dark and
unknown land.

If he would love me once again, how small would
be the cost,
Though Death itself brought back the gem my way-
ward life hath lost;
But well I know it is in vain, though true of heart
is he,
Those dear, dark eyes will never light with love
again for me.

But hark! the organ peals again, it is the final
psalm,
I catch those words of holy joy, "THE WHITE ROBE
AND THE PALM,"
I hear his footsteps on the stairs, the dear firm,
manly tread,
Shall I hear its music by my grave, I wonder,
when I'm dead.

* * * * *

REST.

He loves me! let me linger on the music of each
word,
He loves me! let me listen till my inmost soul be
stirred,
Bend down thy face, and whisper it into my heart
once more,
It is such perfect music, I would hear it o'er and
o'er,

My one prayer has been answered, my spirit's
praise goes up,
To God, who takes the deadly gall from his dark
angel's cup.
Yea, Death, the draft thou offerest now, is spark-
ling, pure and fine
Like nectar of the ancient gods, a sweet, oblivious
wine.

But thou wilt weep, my darling, when the last
dread scene is o'er,
When eyes that fondly question thine are closed
for evermore,
But better so for both of us:—if I should linger
on,
The demon of distrust might rise, although so
lately gone.

And we might live, each other's love, so hardly to
requite,
That both would wish with bitterness, that I had
died to-night.
This is too true, my love, although so sad for thee
to hear,—
Nay, I would die assured that thou wilt give my
grave a tear.

Forgive me for each weary hour I've caused thee
to pass,
Each careless bitter thought of thine I well de-
served;—alas!
What happy lives we might have lived, what bliss
we might have seen,
But all is past, and I would die, forgetting what
has been.

You'll let them make my grave in sight of this fair
home of ours,
(It has grown strangely dear to me, these last few,
happy hours)
Beneath the stately minster walls, and let me
sometimes hear
Thy footsteps in the waving grass; doubt not I
shall be near.

I know thy busy life affords but little time to
weep,
Nor would I have thee sorrow long, but let my
memory creep,
Like ivy o'er the ruins of our desolated past,
And thus each wound my pride has made, my love
shall heal at last.

Then by-and-by a fairer bride,—nay do not turn
away,—
I know the sorrow in thy heart will make thee an-
swer "Nay,"
But to the dying oft 'tis given the future to fore-
see,
And I can look through lengthening years of joy and
peace for thee.

Ah truest heart! if thou and I had known each
other well,
Past, present, future, would have learned a fairer
tale to tell,
But something whispers to my heart that all is for
the best,
For thee a brighter life will dawn, for me eternal
rest.

And when thou hast another wife thine home and
heart to share,
(But, oh! be careful in thy choice, seek good as
well as fair)
The books and flowers I leave behind, yea, all my
treasures take.
And bid her use them every day, and keep them
for my sake.

And some calm evening when the sun is sinking
to his rest,
Bequeathing wealth of splendour to the proud and
glowing west,
Come with your darling to my grave, there kneel
ye both and pray
Your wedded life may sweeter be, than ours which
ends to-day.

Ay, ends to-day, I shall not live to see tomorrow's
light,
And with the angels I shall be this time tomorrow
night,
"NIGHT," said I, when I journey towards the
pearly door,
Whose portal past, all night and time are gone for
evermore.

Now fare-thee well, for ever well, it will not be for
long,
I die forgiven for all the past, its doubt, its pride
its wrong,
I die forgiven! I die beloved! I read it in thine
eyes,
Whose tender gaze will haunt me in the bowers of
Paradise.

I leave thee to thy life of care; would I might take
thee home
To that dear land where pride, and grief, and dis-
trust never come,
But He who wills that I should rest, sees good that
thou shalt stay,
Do thou His work, thy turn will come to rest
another day.

Oh! take me in thy dear, strong arms, oh! lay me
on thine heart,
Until I nestle there again, my soul will not de-
part:
Oh love! oh bliss! oh perfect joy! now turn thy
face to me,
My last earth-look, my last fond smile, shall be, my
best, for thee. —LEX.

RUTH HOWARD.

"Ruth," called a gentle voice from the
drawing-room of a delicious country-house.
The call rang down the garden alleys and
roused from her musing in a summer-house,
the young lady addressed. She rose lan-
guidly,—half lazily indeed,—and sauntered
slowly towards the drawing room window.
Presenting herself there, she paused on the
stone step, half in—half out of the room,
and answered. "Yes mamma."

A quiet-looking lady looked up from her
work, into the girl's handsome face.

"Oh, Ruth," she said, "I want you to go
to Mrs. Vanes, and tell her we cannot go to
her picnic on Thursday. I would rather you
called than wrote, it seems kinder."

"But, mamma," said Ruth, gently, "I
mean to go."

"You," exclaimed Mrs. Howard, "non-
sense, child, how can you go if John and I
do not? And you know it is quite impos-
sible that we can be there, as Mr. James
Howard comes here that day."

"I can go with the Ilsays, mamma," said Ruth.

"My dear," replied her mother, "you can do no such thing: I could not think of allowing it, and you know John will not hear of such a thing."

"Bother John!" replied Miss Ruth.

"Ruth," said Mrs. Howard, gravely, "you forget yourself."

"Well," broke out Ruth, impetuously, "I hate him to be always dictating to me. He has no right, he is only my cousin."

"He is your future husband Ruth, and I am sorry to say only too good for you."

"I tell you mamma, I wont marry John Somerset."

"Ruth," replied her mother, coldly, "you do not think of what you are saying, and I must remind you that the conditions of your father's will are only to be fulfilled by your marriage with your cousin."

"I don't care," put in Ruth wildly, and so saying she rushed away to her own room. She threw back the window and leaning out, drank in the pure, scented air which breathed without. But she little recked of the wondrous beauty of earth and sky on that rich Midsummer morning, for in her heart wild and bitter feelings raged, so that the earth was no longer fair to her.

Ruth Howard had been a spoiled child, and as she grew into the maturer beauty of womanhood, she was equally spoiled by the adulations of an admiring world.

She was very beautiful, and it added more to her charms to know that she was a wealthy heiress. Few besides her mother and cousin, (to whom she had been long betrothed) were aware that she could not marry any one save John Somerset without forfeiting her fortune. On the other hand, her cousin must also give up his inheritance, if he failed to fulfil the contract. Thus stood matters between the cousins on the June day of which we write.

John Somerset had been brought up as his uncle's heir, and had from boyhood been taught to look on his lovely cousin, Ruth, as his future wife. He had learned to love her, deeply, dearly, with an honest, manly affection, not passionately indeed, as she blindly longed to be loved, but with a calm emotion which would tone his every heart-beat, long after all passion had died away. He did not give her indeed the unquestioning worship she craved, the idolatry, which blinds a lover to his mistress's faults,—but he loved her *with* all her faults, and tried to make her better, wiser, and happier. He

did not write sentimental poetry to her, nor always implicitly obey her, but his right hand, yea, and the very heart from his bosom, would have been light things to give in exchange for her real happiness.

That same evening while John Somerset was riding to the next town on some errand for her, Ruth Howard was standing in a green wood, listening to vows from other lips than his.

"I love you Ruth, so dearly, that the world, did you possess it, could not make you dearer."

"Oh Claude," said she piteously, "are you sure no thought of my fortune influences you?"

"So help me heaven!" answered Claude Ilsay hurriedly, "I love you, Ruth, only, and to enable me to prove it, consent to my plans, and become my wife at once."

One moment she paused, regretting it may be, the anguish she should bring on one true heart, and then she laid her hands in his, her head on his bosom, and said, "take me then Claude. This day week I am of age. On that day I will become your wife."

The bright June sun streamed through the windows of the drawing-room at Arley House. Ruth Howard was sitting in an arm-chair, near the window that faced the lake beyond the lawn, and opposite to her stood Claude Ilsay, speaking in a violent and rapid tone.

"It was most unjust you know Ruth, and I feel"—

"But, Claude," she said gently, "you said you did not mind."

"I know I did," he answered, "and I meant it, but its very hard on a fellow, when,"—

"When he thinks he is going to marry a rich woman, and finds her a poor one. Do not interrupt me Claude," she went on rapidly, "I see you in your true colors now. Let us part friends, but I must tell you that if you could not endure poverty with me, I could not share a kingdom with you." She turned haughtily from him as she spoke, and waved away with an imperious gesture the hand he extended. Crestfallen and humbled, Claude Ilsay left the room and the house. Ruth had not seen her cousin since the previous night, when she had told him in her mother's presence, of her wish to break her engagement, and marry Claude Ilsay, even at the sacrifice of her fortune.

Now in her bitterness of heart and disappointment at her lover's mercenary con-

duct, there came to her mind, a tender thought of the life-long love of John Somerset. She put before her all his devotion in the years gone by, and for the first time in her life acknowledged that John's love was faithful and true.

"John would never have done so," she thought, comparing him with Claude Ilsley. As she sat pondering, a servant entered with a letter, addressed to her in John's familiar handwriting. Hastily opening it she read—

"Dear Ruth,

Your happiness and well-being shall be before my own. Before you receive this I shall have intimated to Mr. James Howard, your father's executor, that I have broken off our engagement. You will then be free to give your hand and fortune to whomsoever you choose. Dear Ruth, I pray God you may be happy. If in years to come, I can learn to see you only as Claude Ilsley's wife, I trust we may meet again. I have fully explained all this to your mother, and she has given her blessing and sanction to my plans and course. From her if you wish it, you may at any time hear of me. God bless you, dear, dear, dearest Ruth and make you happy.

JOHN SOMERSET."

"Mamma, mamma," cried Ruth wildly as her mother entered. Then she sank down at her feet. When she came to her senses again, she said, "Mamma send for John, I will marry him at once, I love him now."

"We must wait my child," said Mrs. Howard, "he has sailed in the "Ocean Bird" for India, and it may be some time ere a letter can reach him, but I will write at once." Months passed, and no answer came to the letter, but they were not uneasy. "He will write directly he arrives," they said each to the other.

But did he write? And did he come? Reader, we must all pay the penalty of our faults and follies, some more dearly than others. Ruth Howard was one of these, and this is how she paid her penalty.

"AWFUL DISASTER AT SEA."

"The ship "Ocean Bird" bound for Bombay went "down off Capetown—on fire, on the night of — 18th, 18—. All hands on board were lost, save one passenger, John Somerset Esq. who lived to tell of the awful wreck. He has since died from injuries received while trying to save a female passenger. He had been received on board the "Orient" homeward bound, and expired on the 18th. The crew of the Orient" chanted "the 90th Psalm as they committed his body to the deep."

"I sent him to his death mother," said Ruth Howard, "but I loved him very dearly, and in my heart, until my death, I am his widow."

—H. S.

The Theatres.

DRURY LANE.

Here we have to report the revival of Shakespeare's tragedy of *Macbeth*, produced in faultless style, with all the magnificent scenic effects for which this national Theatre is distinguished. Mr. Phelps's splendid impersonation of *Macbeth* has lost none of its energy or impressiveness, and we have much pleasure in noticing the return of that favorite actor Mr. Charles Dillon, who has appeared as *Macbeth* on alternate evenings with Mr. Phelps. Mrs. Howard Paul taking the two parts of *Lady Macbeth* and *Hecate*. To give full effect to Locke's splendid music, the orchestra and chorus have been enlarged, and Misses Poole and Rebecca Isaacs have been specially engaged.

THE NEW QUEEN'S.

At this Theatre Watts Phillip's new four Act Drama, entitled "*Not Guilty*," has been produced with great success. The plot is laid partly in India and partly at Southampton, and presents all the exciting and interesting incidents, peculiar to this popular style of piece. The various scenic effects are wonderfully good, one of the best representing a huge vessel occupying the entire stage, and cleverly contrived to show both the deck, the cabin, and the rolling of the waves. The comic scenes are rendered irresistibly amusing by Mr. Toole and Mr. L. Brough.

STRAND.

Here the last new burlesque "*The field of the Cloth of Gold*," together with Mr. J. S. Clarke as *Major de Boots*, and the new farce "*Hue and Dye*" are filling this little theatre to overflowing. The Strand Burlesques have long enjoyed a peculiar popularity, but this one, which has been invigorated by the introduction of several new and popular melodies, seems to have surpassed all its predecessors in attractiveness.

NEW ROYALTY.

Here the last novelty is "*Claude du Val, or the Highwayman for the Ladies*," which is meeting with great success. The whole of the characters are admirably sustained, and the music is of a greatly superior kind to that usually heard in pieces of this description. Miss Oliver as "*Claude du Val*" is irresistibly fascinating, and perhaps never appeared to as great advantage as in the part of the dashing Highwayman. Mr. Danvers as "*Mabel*," manages, out of comparative limited resources, to produce a great amount of unexaggerated humour; his great scene "*on the Tiles*," being unexceptionally good.

COLD BLIGHTS THE FAIREST FLOWERS, AND BLOSSOMS FADE BEFORE IT!—The cold, piercing winds of March are subversive of personal comfort and attraction to Ladies, in causing an unseemly roughness and redness of the complexion and skin, and with the lips, to become tender and chapped. As a preventive and a relief in all such cases, the application of Rowlands' Kalydor will prove peculiarly grateful. This unique preparation is extracted from exotics of the mildest and most balsamic nature, is warranted perfectly innocent and free from mineral or other pernicious admixture; operating as a powerful cleanser of the skin, it speedily allays all irritation and tenderness of the skin, removes cutaneous disfigurements, freckles, and tan, and imparts a healthy and blooming appearance to the complexion, and a delicacy and softness to the neck, hands, and arms. Perseverance in its application promotes a free and uninterrupted exercise of those important functions of the skin, so essential for the preservation of health, and the attainment and continuance of a beautiful complexion. Its purifying and refreshing properties have obtained its selection by Royalty, and the several Courts throughout Europe, together with the *elite* of the Aristocracy, and it is universally in high repute from the sultry climes of India to the frozen realms of the Czar.



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Pl. 3

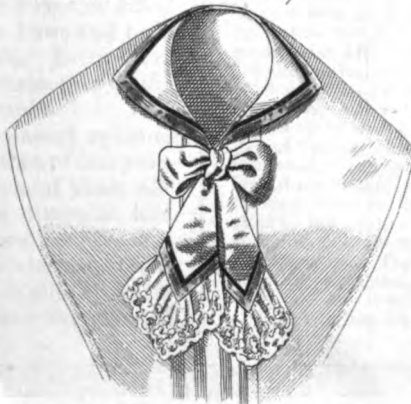
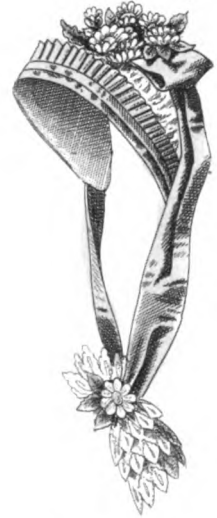
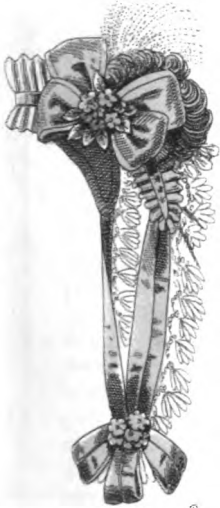
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Observations

ON LONDON AND PARISIAN FASHIONS.

The partial return of Her Gracious Majesty to public life, coupled with the assembling in London of an entirely new Parliament in which are so many wealthy families, have given a great stimulus to Fashion, and have produced many changes, so much so that Dresses and Mantles that were worn last year, are not possible this season. For instance the old styles of black silk Mantles or Paletots trimmed with bugles or beads have entirely disappeared: although they were very convenient and could be worn with nearly any kind of dress.

The present style that is now so fashionable, is simply a development of Dresses and Jackets *en suite*, only instead of being in the old style of "Suits,"—that is a short square Jacket and plain top and under skirts, all of one material and trimming;—we now find the short square jacket almost discarded; the dress has two or three skirts and the lower one often of a different color, the body is close fitting, forming together with the upper skirt a sort of tight fitting Casaque, which in some *toilettes* may be of black silk, but is more generally like the dress, and all these parts of the Costume are most elaborately trimmed, so as thoroughly to harmonise together. We have the full floating or panier style of upper skirt, and over this are worn at the back, large bows with floating ends of various forms, or fluted or fan shaped tabs, these bows and ends forming part of the waistbelt. Every part of the dress is made to harmonise in the same way that was done in suits.

This style that we have named as being the greatest in change from that of last year, is the cause why the old form of black silk Mantle or Paletot has been discarded, and is indeed impossible to be worn, from the destruction it would cause in the elaborate trimming of the suit. The black silk *Fichu*, is the only style which has taken the place of

the black silk Mantle or Paletot; but *Fichus* made *en suite* of the same material and trimming as the dress, are as fashionable as they were last season.

Nearly every style of dress has the upper skirt formed *en panier*, that is to say they are looped up, fulled, or *bouffants* in various styles.

As to the form of dress skirts, they are still gored to be plain at front, and have a slight amount of fulness at back.

In materials for the ensuing season, shot or shaded silks are likely to be in great favor, from their brilliant appearance.

Satin is now most extensively used as a trimming.

For Evening or Ball Dresses, *Ceintures* are being less generally worn, and points in front of waist, of various lengths, are being introduced.

There is no important change in the form of Bonnets, but there is great variety and elegance in the trimming. The most important thing is that they should always be made to harmonise with the rest of the *Toilette*, the strings &c. matching either the dress or its trimming, or the *Casaque*. In fact every out-door *toilette* may be said now to require a separate hat or bonnet for itself, designed especially to adapt itself to its style.

THE FULL-SIZED PATTERN.

We this month present our subscribers with the full-sized pattern of the *HERENA CASIQUE*. It consists of a tight fitting body and loose upper skirt, to be made *en suite* with the dress, and its appearance is shown on fig. 8 of our 2nd plate. The body is plain and high, with round waist, and is composed of front, sidepiece, back, and close fitting sleeves. There should be a *Ceinture* or waistbelt of the *Princesse* form, fastening at the back with a large bow and long floating ends or tabs. The skirt is of the loose *Panier* style, and the half-skirt consists of 3 pieces, which are all given complete in their full length; the seam between the front and side breadths is marked by one notch near the waist, and the seam between the side and back breadths is indicated by two notches; this last named seam is slightly caught up near the bottom by a *rosette*, as shown on the engraving. The front and side breadths are quite plain without fulness, and the back is to be pleated in at waist, to reduce it to the proper size.

This skirt may also be made up in other forms; in-

stead of being left open at back, it might have no seam at this part, like fig. 3 plate 1; or each of the side seams might be gathered up by rosettes near the bottom, like fig. 1 plate 4, in which however the skirt is a little deeper. In fact it may be considered a base from which most of the fashionable *panier* skirts may be made.

It might also be used for an under skirt of a dress by lengthening it as required; making the back breadth a little wider, and fulling the side breadths slightly at waist, as well as the back breadth.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes. The under skirt is of sky blue silk, trimmed near the bottom by a flounce of black lace headed by a band of sky-blue satin ribbon and a narrow edging of black lace. The upper skirt is of grey *cretonne de soie*. It is caught up at the left side and fastened by bows of sky blue ribbon with floating ends. The top part of this skirt is caught up underneath so as to form a large *bouffant* all round the waist. The *Corsage* is composed of two distinct parts, the centre part is of grey *cretonne* like the upper skirt, and is fastened by a row of blue buttons, and the sides are of blue silk, carried over the shoulders *en bretelles*, and edged by narrow black lace. The sleeves are of the grey *cretonne*, and have cuffs of the blue silk. *Ceinture à la Suisse*, edged by narrow lace.

This Costume is by M^{ME}. BREANT-CASTEL, 23, rue des petites Champs.

CARRIAGE OR AFTERNOON PROMENADE COSTUME.

Fig. 2.—Dress of Mauve silk, the skirt made *en train* and entirely without trimming. The Mantle à Pelerine is of white cloth, and consists of two circular capes with short square ends in front. The whole is edged by a double row of small scallops bound by black satin. The upper cape is caught up in the centre of back, and fastened by a large rosette of narrow black satin ribbon, from which are suspended two long floating ends of white ribbon. White *crêpe* bonnet trimmed by black lace and ribbon.

This Costume is from the MAISON ADOLPHE, Boulevard des Italiens.

MORNING WALKING COSTUME.

Fig. 3.—Dress à trois jupes of cream-colored silk. The bottom of the lower skirt is trimmed by three rows of quilling, of pale Havannah silk, headed by pipings of similar silk. The second and upper skirts are edged

by single rows of the same quilling, and are caught up on each side and fastened by groups of bows of silk like the dress, with a small band of Havannah silk in the centre of each group. The *Ceinture* is of Havannah silk, and is fastened at the back by bows of the cream-colored silk with short *fluted* ends, beneath which appear two broad ends of Havannah silk, also *fluted*. The *corsage* is trimmed by quillings of Havannah silk, to represent a pointed *bertha*, and the sleeves have similar quillings at the wrists. In the centre of the second skirt is a bow of the cream colored silk with a narrow band of Havannah silk in the centre. Hat of cream colored Felt, trimmed by brown velvet, and groups of *Marguerites*.

This Costume is from the MAISON BOUDET, boulevard de la Madeleine.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress of rose-colored silk, the bottom of the skirt is trimmed by a flounce of the same silk *flûted* at equal distances and headed by a narrow band of black lace insertion, with a silk quilling over it. The upper part of this skirt and the low body are covered with black Yak lace, which forms a festoon at the front of skirt, and is caught up and fastened to the back of waist by a fan-shaped *bouillonné* trimming of rose-colored satin, above which is a *bouffant* of black lace, surmounted by the bow at the back of the *Ceinture*, which is of rose-colored satin ribbon. Beneath this satin trimming appear two long floating ends or tabs of the black lace. The front of the *corsage* is trimmed by bows of rose-colored ribbon. The upper part of the *corsage* is composed of white muslin covered by black spotted *tulle*, and the sleeves which extend just below the elbow, are trimmed by frills of black lace, and *rûches* of the silk.

This Costume is from the MAGAZIN DU LOUVRE, rue de Rivoli.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress à deux jupes. The under skirt of striped blue and white silk, is entirely without trimming. The upper skirt is of grey silk. The front takes the form of a pointed *tablier*, trimmed all round, and up the centre, by two *rouleaux* of blue silk. The sides and back of this skirt consists of a large *bouffant* of the grey silk. The *rouleaux* at the sides of the *tablier* pass under the *Ceinture*, and are continued up the square *corsage* and over the shoulders à *bre-*

talles, the top of the *corsage* being crossed by similar *rouleaux*, and the front is trimmed by a continuation of the *rouleaux* on the centre of the *tablier*. Epaulettes of grey silk, trimmed by the *rouleaux* of blue silk. Chemisette and sleeves of white muslin, the latter trimmed at the wrists by frills of white lace. Felt hat, trimmed with blue velvet.

This Costume is from the MAISON LEC-
LERC, *Boulevard des Italiens*.

PROMENADE COSTUME.

Fig. 3.—Dress and Casaque *en suite*, of blue and apricot colored shot silk. The bottom of the skirt is trimmed by a fringe of the same colors as the dress, headed by five *rouleaux* of the silk. The Casaque is open to the waist both at back and in front. It is trimmed at the bottom by a silk fringe to match, above which and up the sides of openings are three *rouleaux* of the silk. It is caught up at the sides and fastened about half-way from the waist, by groups of bows of silk. The top of back is crossed by a mixed blue and apricot silk fringe, which is carried over the shoulders forming a sort of pointed *bertha* in front. Starting from this fringe, five *rouleaux* of silk are carried down the back, and on the centre *rouleau* are placed five Papillon bows. *Ceinture* Princess of blue and apricot ribbon, with long floating ends. The sleeves are trimmed round the arm-holes by the fringe, and at the back by seven of the Papillon bows. The *rouleaux* by which the edges of front openings of the Casaque are trimmed, pass under the *Ceinture*, forming a trimming to the lower part of the *Corsage* in front. Black lace bonnet, trimmed by an ostrich feather and group of roses.

This Costume is from the COMPAGNIE
LYONNAISE, *boulevard des Capucines*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of pink silk, the skirt is made entirely without trimming, and is caught up *en panier* at the back. The *Sortie du bal* is of white Cachemire. It consists of two separate capes, the uppermost of which is hollowed out in the centre of back, and the lower one caught up and fastened by a large rosette of white satin ribbon, with several long floating ends. Both capes are edged all round by a deep fringe of white twisted silk. In the middle of back reaching from the neck to the large rosette, is a series of bows of white satin ribbon, graduated in width from the neck. The fronts of

both capes are square, and the *Sortie du bal* is fastened at the neck by a rosette with floating ends.

This Costume is from the COMPAGNIE LY-
ONNAISE, *boulevard des Capucines*.

BALL TOILETTE.

Fig. 2.—This dress is composed of an under skirt of sky-blue silk, trimmed at the bottom by a broad pleating, put on *en bouillon* with an edging. The back part of this skirt is covered by a train of white *tulle* striped with silver. Over this is a short *tunique* of white lace, (*Application d'Angleterre*) open in front to the waist. The whole is surmounted by a deep *basque* of white satin, caught up and fastened on each side by three bows of blue velvet, in the centre of each of which is a diamond *agraffe* with *aiguillettes*. The *Corsage* is cut square *à la Watteau*, and trimmed at the top by a pleating of white satin. It is made with a very long point in front, on which are placed five bows like those on the *basque* but much smaller, and at the back of waist is a *Princess* group of bows in blue velvet.

This Costume is from the MAISON GAGE-
LIN, *rus de Richelieu*.

BALL TOILETTE.

Fig. 3.—Dress of white satin, the skirt is made *en train* and is partially covered by four large festoons or *bouillons* of bright green *tulle*, each of which is caught up and fastened at the sides by small *bouquets* of *Marguerites* with silver leaves. At the back of the skirt the festoons are larger and fuller, taking the form of *bouffants*, the lowest of which has a garland of *Marguerites* and silver leaves at the bottom edge. The pointed *Corsage* is of white satin, and is trimmed by a *bertha* of pale green *tulle*, and a garland of the *Marguerites* and silver leaves, and at the back of waist is a single *Marguerite* with foliage and two long trails. The sleeves consist of single *bouillons* of green *tulle*, trimmed at the top by *Marguerites*.

This elegant Ball Toilette is from the MAI-
SON GAGELIN, *rus de Richelieu*.

PLATE THE FOURTH.

COSTUME FOR HOME OR THE PROMENADE.

Fig. 1.—Dress *à deux jupes*. The under skirt is of striped rose-colored and white silk, cut slightly *en train* and is entirely without trimming. The upper skirt is of pearl-grey silk. It is edged by a flounce of black lace, headed by a band of rose-colored ribbon, and is caught up at the right side, and fastened by a group of bows of rose-colored ribbon.

The Cannezou is composed of bands of rose-colored ribbon and black lace insertion arranged alternately. The sleeves are formed of horizontal *bouillons* of black spotted *tulle*, divided by bands of rose-colored ribbon, and trimmed on the shoulders by groups of similar ribbon. The front of the Cannezou which is partially open, is trimmed by bows, a group of which extends below the waist belt, which is also of rose colored ribbon. Straw Hat trimmed with black spotted *tulle*, and small roses. For out-door Costume a black lace or white muslin shawl would be added.

This Costume is from the MAISON LESIRE, boulevard des Capucines.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes, of maize colored *Foulard des Indes*. The bottom of the lower skirt is trimmed by a flounce of the same material, headed by a narrow band of Metternich green satin. The upper skirt consists of four broad rounded tabs, the edges of which are cut up into scallops and bound by the Metternich green satin. The back part of the *corsage* is of the *blouse* form, and extends below the *Ceinture*, forming a *bouffant*, caught up in the centre by a narrow band of *foulard*, bound by the green satin. The front has less fulness and also descends below the waist, forming a square *basque* on each side, with scalloped edges. The neck is cut in scallops, and the front is fastened by green buttons. The sleeves are trimmed at the arm-holes by narrow bands of Metternich green satin, and at the wrists by scallops similarly bound.

This Costume is from the FABRIQUE LYONNAISE, MAISON DESPAIGNE, rue Scriba.

PROMENADE COSTUME.

Fig. 3.—Dress of crimson silk of the new Sultan shade. This skirt is trimmed by two broad *bouillons* of similar silk, edged by narrow quillings. The *Basquins Fichu* is of black silk, and is made without sleeves. The skirt part of it is round, and open in front to the waist, and is slightly caught up *en panier* at the back. It is edged by a broad quilling of black silk, headed by a narrow *biais* band, above which is a trimming of *passementerie*. The upper or body part of this *basquins* is of the *Fichu* form; it passes over the shoulders, and the fronts, which do not cross over, reach to just below the waist-belt. The back part also passes under the waistbelt and widens out to form a large square tab *fluted* in the centre, and extending about half the depth of the *basquins*. This *Fichu* is edged all round by the quillings, like the skirt, and the round pelerine,

which is over the *Fichu*, is trimmed to correspond. The *Ceinture Princesses* is fastened at the back by bows with deep *gauffred* ends which fall over the *basque*. Tuscan hat trimmed by roses, black lace and ribbon.

This Costume is from the MAISON BOUDET, Boulevard de la Madeleine.

PLATE THE FIFTH.

No. 1 is a CAP, composed of white muslin edged by *Valenciennes* lace: the back consisting of two distinct parts which are joined by loops of rose-colored ribbon with floating ends. The front is trimmed by a frill of the muslin and lace, and the strings are of rose-colored ribbon. It is from the MAISON LESIRE, boulevard des Capucines.

No. 2 is a FANCHON BONNET of sky-blue *tulle*. The front is trimmed by blue satin bows, and by a large tea-rose with buds and foliage. The brides are composed of quilled blue satin ribbon, fastened by a group of bows. It is from the MAISON ROCHE, rue Laffitte.

No. 3 is a HAT of Italian straw, it is much deeper in front than at the back, and is trimmed by a *ruche* of black lace, in the centre of which is a row of violet velvet *pansies*. In front is a violet-colored Ostrich feather. At back are long floating ends of black lace, which start from a knot placed on the top of hat, in the centre is a single pansy. It is by MADAME MARIE LEMAITRE, boulevard des Italiens.

No. 4 is a BONNET of black *tulle*. The front is trimmed by a large bow of black lace, surrounded by jet ornaments, and having an *agraffe* of jet in the centre: also by a rose and a black ostrich feather. Double brides of black lace, fastened by bows and ends of black ribbon. This bonnet is by MADAME HUSBAND, rue Laffitte.

No. 5 is a HAT of black *tulle*, having a frill of black lace all round the edge. It is trimmed by a plume of black ostrich feathers, and by bouquets of violets with tendrils and foliage, with a trail which falls over the back. It is by M^{ME}. ADELE BOUR, 13, rue Laffitte.

No. 6 is a round HAT of white chip, trimmed by a band and double quilling of sky-blue velvet, and having at the left side an ostrich feather of the same color, with a rose and foliage. At the back are long floating ends of white lace. It is by MADAME HUSBAND, rue Laffitte.

No. 7 is a HAT of black *tulle*, trimmed by black lace, ostrich feathers, and field

flowers with longgrass. At the left side is a group of large bows of black satin ribbon, and at the back is a bow of black lace with long floating ends. This hat is by **MDME. DETOURMANTELLE**, *Boulevard des Italiens*.

No. 8 is a **FANCHON BONNET** of pink *tulle*, trimmed both in front and at the back, by frills of pink *crêpe*, scalloped out at the edges. The top of the bonnet is trimmed by bows and ends of pink satin ribbon and by a large *Marguerite*. In the front are also three emerald green bees, placed at equal distances, and the brides (of pink satin ribbon) are edged on one side by scalloped frills of pink *crêpe*, and are fastened by large bows. It is by **MAISON ANDRÉE**, *boulevard des Capucines*.

No. 9 is a **FANCHON BONNET** of white *tulle*, trimmed in front by large *Marguerites* with foliage, and at the back, by several bows of white satin ribbon, intermixed with white spotted *tulle*, which also covers one of the *Marguerites* and is continued (edged by white blonde) down the sides, forming double brides, a spray of buds and foliage falling over the one on the left side. It is by **MESDAMES BRIE ET GEOFFRIN**, *rue de Richelieu*.

No. 10 is a **BONNET** of white chip trimmed in front by a *ruche* of black lace, a bouquet of white lilac, and a group of bows of black satin ribbon, in the centre of which is a small rosette of black lace. At the back is a double frill of black lace, which is continued down the sides, falling over the brides of black satin ribbon, which are fastened by loops of similar ribbon with a small *eventail* of black lace and a bunch of white lilac in the centre. This elegant bonnet is from the **MAISON LEBLANC-NEY**, *rue des Martyrs*.

No. 11 is a round **HAT** of white *tulle*, trimmed by a *ruche* of rose-colored satin ribbon with an edging of white blond. At the top and on the left side are bows of similar ribbon and an ostrich feather. The back of the hat is trimmed by a double fall of white figured blonde, with long ends to fasten under the *chignon*. It is by **MADAME MARIA BOIREAU**, *boulevard Montmartre*.

No. 12 is a **FANCHON BONNET** of black *tulle*. The front is trimmed by a large group of bows of black ribbon, and by a double pleating of black *tulle*. At the left side is a bouquet of double *Narcissus*, with foliage and a long trail. The back of the bonnet is trimmed by a frill of lace, which is continued down the sides, forming brides, headed by a *ruche* of black lace. The brides are fastened by bows and ends of black ribbon. This bonnet is by **MADAME JENNY NAVARRE**, *Boulevard des Italiens*.

UNORDAINED.

"Alas! they have been friends in youth;
But whispering tongues can poison truth;
And constancy lives in realms above;
And life is thorny, and youth is vain;
And to be wroth with one we love,
Doth work like madness in the brain."

Coleridge's Christabel.

CHAPTER FIRST.

A group of beautiful children were playing on the broad terrace of a fine mansion, called Sefton Towers. They were the younger children of George Amherst Amherst, master of Sefton Towers. At one end of the terrace, out of hearing of the sportive group, sat their tutor and governess in earnest conversation. John Keith and Alison Holme were very old friends, old play-mates indeed, and oddly enough it had chanced that their lots had been again cast together when they grew up, as tutor and governess to the young family at Sefton Towers. John Keith, who was five years older than the brown eyed, curly-haired girl who had been has a sister to him as long as he could remember, had accepted his post solely to guard and protect her, if necessary, and always to comfort and lighten by his sympathy, the many little trials to which in her dependant state, she was inevitably exposed. Fatherless, motherless, and forsaken as she seemed, Alison knew she had this one true friend. In a quiet unimpassioned way she loved him, not as he loved her, she knew that, and yet there was a deep well of affection in her heart. It was sealed as yet, and another hand than his must open it. Perhaps it was a vague feeling that she gave him but half a heart, which made him look at her so earnestly, and imparted a deep sadness to his voice. They were talking of the long ago, the days when as boy and girl together, they had played among the "banks and braes" of their far away home country.

"And we may see them all again, Alison," said John Keith gently, "some day, when I am ordained, and begin life in earnest. She did not answer him. She was looking far away over the sweet view, which hung up like a picture against the clear evening sky. While she still gazed on the landscape, and he drew deep draughts of love from the rich beauty of her face, a third figure, passing the children, walked to the end of the terrace, and joined them. It was a young man, in the first flush of youth and beauty; tall and graceful in figure, with the easy elegance of movement which can never be acquired, if not naturally bestowed, with a

proud, kindly look in his clear blue eyes, as they rested on the lands lying beyond the terrace in quiet beauty, one day to be all his own. George Amherst took a seat beside Alison Holme, with a pleasant "good evening" to both tutor and governess, and throwing his straw hat down, displayed the masses of golden brown hair which, like Sefton Towers itself, seemed hereditary.

He soon drew Alison, silent as she had been, into conversation, but the tender light died out from John Keith's eyes, and a baleful flame was lighted there instead. When he marked the low earnest tones in which George Amherst spoke to his companion, there woke in his heart that which makes a man a demon. But George talked on, and the girl,—earnest and simple hearted,—listened in quiet happiness, content in her humble love to look up into his face, and catch a look sometimes from those wonderful blue eyes, whose like she thought, could not be found on earth. She never thought of the dark jealous man beside them, who presently stalked away, the fires of jealousy lighted in his heart, but she knew when he was gone, that her hand, her little, ever-busy hand, was taken between those fair white ones, and the rich voice, so eloquent in describing the beauties of Palestine, became lower and softer, sweeter and dearer, inasmuch that it told her she was loved. Oh! the wonderful beauty of earth and sky, when the timid brown eyes dared to looked up again. But how the beauty paled and faded before the face which bent down to hers, before the eyes which looked so deeply into her very heart. Henceforth life must be dark or bright to her, as this one face smiled or frowned.

Later in the same evening John Keith sought Alison's side as she stood alone on the terrace. His face was firm and hard as a flint, and very pale. "Alison," he said, "one word, he loves you?" and seeing the cheek flush scarlet, he went on, "and you?"—

She lifted her face proudly, John, Mr. Keith, what right?"—

"I am answered," he said, "Alison, you have played with a dangerous weapon, if it wounds you, blame yourself." Ere she could answer, John Keith was gone. The next day, without pretext or excuse, the tutor left Sefton Towers.

CHAPTER SECOND.

"I will find her, if I wander the wide world over." Such were the passionate words which broke from George Amherst's lips, when, returning from a lengthened visit

to a friend, he found the secret discovered and Alison gone from Sefton Towers, his proud father and mother alone knowing where. He kept his word: month after month passed away, until two years were over, but his search was all in vain. Then the death of his mother called him home, "George," were her dying words, "if you will marry her, and keep the marriage a secret while your father lives,—for he will cast you off if he discovers it,—I will tell you where she is." George Amherst promised, and the dying woman told him all.

When she was laid to rest in the old vault in Sefton Church, under pretext of visiting an old school-mate, George Amherst went forth to seek his long lost Alison. He saw her,—pale and spiritless, so changed from the bright girl he had known three years before,—walking beside a long file of school girls, for she was assistant in a ladies' school. The sunny curls were brushed away smoothly, and hidden under a shabby bonnet, the bonnie brown eyes were dimmed and sad. His own Alison still, but oh! how changed. She did not see him, nor dared he address her, the watchful eyes of the elderly duenna had marked him. He watched the last flutter of her dress, and turning round, came face to face with—John Keith. Ignorant that he was this man's rival,—for Alison had kept her own counsel,—frankly pleased to meet again one whose talents he had honoured, George held out his hand. John Keith changed colour, but he shook the offered hand, and turning they walked together into the country town, at whose extremity Belle-vue Academy was situated, and entered an hotel. There in a private room, George Amherst told his story, and John Keith agreed to help him to make Alison Holme his wife.

It was on a wild, stormy morning, in a little rustic church, miles away from any town, that George and Alison were married by special license. The ceremony, by permission of the rector, was performed by a friend of the bride and bridegroom. That friend was John Keith. When the sacred rites were over, George Amherst pressed him to accompany them to the quiet riverside inn, where the simple wedding feast was spread. But John Keith refused, pleading pressing business, and they having seen him depart from the railway station, turned to walk back through the green budding lanes to the inn. It was Easter-tide, and George had pleaded that the few days' holi-

day allowed to Alison, should see their bridal. "You can go back, my darling," he had said, "to make all the necessary arrangements, to lull all suspicions, but let me first make you my very own." The poor child, tossed about the world as she had been, was too glad to have entered a haven of safety, too thankful to call one heart her very own, to refuse him.

"Alison, love," said George, as they walked, "will you excuse me, I have a letter which I received before I started from B. this morning, I had better open it, as it comes from my friend Gresham, who forwards my letters from home."

"Do open it then," replied Alison. He drew the letter from his pocket and read it, his cheeks growing white as he did so.

It contained but a few lines from his father's valet, informing him of Mr. Amherst's dangerous illness, and requesting him to come home at once. He gave the note to Alison to read. She did not reply, but turned again in the direction of the station.

"Where are you going, darling?"

"The porter said the express train started in half-an-hour for Coverleigh, you can drive from there to Sefton Towers."

"And you?" he asked, turning with her.

"I will take the 3 p. m. train for B. and go back to school."

"But you will dine first, darling, and then—but stay love, you are my wife, you shall come with me."

"Oh, no," she said shrinking back, "I dare not, I could not meet Mr. Amherst. I am afraid, George, do not ask me."

"My little darling," he murmured, tenderly, "was he so harsh?"

"I did not mean that, George," she replied, hastily, "but I fear we have done wrong. Let me stay here."

"No, Alison," he answered firmly, "no, my wife shall go with me.—What, leave you here alone! on our bridal day too—No, my love, listen; you shall come with me to Coverleigh, and when I have cared for your comfort and safety, I will hasten to Sefton Towers."

They had by this time reached the station, from whence, in a sealed envelope, George sent a sufficient remuneration to "mine host" of the "Three Fishers," together with a handsome present to the landlady, for cooking the wedding dinner which was not needed. They then took their places for Coverleigh.

CHAPTER THIRD.

Five years afterwards, George Amherst Amherst, and Alison his wife, stood side by side on the very terrace where the reader

first saw them. Children's voices are again ringing through the shrubberies below, but they wake chords in both those hearts which were untouched then, for the children are their own. Summer is reigning over the wooded landscape; the broad expanse of hill and dale, corn-lands and meadow-lands, are green and glowing with royal beauty, and the very midsummer of happiness shines from the eyes on the terrace, watching the gambols of the three little ones below. Within a while, Alison takes her husband's arm,—the dear strong arm, which had won her, and guarded her from all the world,—and they walked slowly up and down the terrace. As they passed the drawing room window, a tall figure stepped from the room and stood beside them.

"John," said Alison, holding out her hand.

"Mr. Keith," said George, in a pleased tone. He neither took the offered hands, nor replied, but stood looking at them.

"John," said Alison, laying one hand on his arm, "are you ill? can we get you anything. Come into the house."

She tried to draw him towards the window, but he shook her hand off, and spoke.

"What I have to say, I will say here—here, in the very spot where you two roused the demon which has destroyed us all. Do not think," he continued, wildly, "that I was to suffer alone. The cup has come round to you now."

"George," whispered Alison, "is he mad?" He caught the words, and answered, "No, Alison, I am not mad, though what I have suffered would have made many men mad."

"Mr. Keith," interrupted George, "if you have anything to say to me, oblige me by coming to my study, Mrs. Amherst is not well, I cannot allow her to be thus agitated."

John Keith broke into a harsh, discordant laugh, and turned fiercely to Alison. "Mrs. Amherst," he sneered, "ha, ha!" Then, rage gaining mastery over sarcasm, he continued, "did you think, Alison, fair-faced as you are, did you think that you were lighting in my heart the flame that shall consume you and all you love?"

The blue veins swelled on George Amherst's forehead, and his hands clenched; but Alison clung to him, murmuring "Dont George dearest, he must be mad."

"Mr. Keith, once more have you anything to say to me?"

"Yes," thundered John Keith.

"Then Alison, my love, leave us."

"Never,—by Heaven," shouted John

springing forward, "she shall hear me." He caught her by the arm, and hissed. "You think you are his wife. But do you think I could give away what I have loved more than my own life. No, I deceived you both, not because I loved you then, but because I hated you, Alison, hated, *hated*, HATED you. When I married you, I WAS UNORDAINED."

Alison drooped from her husband's arm, and would have fallen, but that strong, true arm supported her.

"Alison, my heart, look up, you are my wife, you know you are. God as been merciful to us, my darling."

And she, knowing his words to be true, took courage, and looked fearlessly first at her husband, then into the cold cruel eyes which were fixed mockingly on her own. Then George Amherst, drawing her closer to him, spoke.

"John Keith, I will use no harsh words to you. God's mercy has gone beyond man's cunning malice. I leave the past alone, but I have something to add to your story. Half-an-hour after you left us on our wedding day, I was summoned to my father's deathbed. Alison went with me to Coverleigh, and later in the evening at my father's request I fetched her. The following day at his bedside, we were again married by the bishop of the diocese, who was then a visitor at Sefton Towers. My father's exhausted state forbade me to disturb him with the particulars of the first ceremony, and God be thanked that it was so. Your wicked purpose was frustrated. I add no reproach to what I have said, and my gentle-hearted Alison I know, will forgive you. We leave the matter between your conscience and your God. But never let us see your face again."

George Amherst moved away, and left the man leaning against one of the stone pillars of the terrace. But as they entered the drawing room, Alison turned and said.—

"Oh! George, let me say one kind parting word to him, he was kind to me once, and he was surely mad." Smiling gently at her, blessing her in his heart for her sweet, womanly pity, George Amherst said "Go."

She went to him, laid one hand on his shoulder, and whispered, "Dear John, I forgive you, indeed I do, let us part friends." He neither moved nor spoke, and she bending down, lifted up his face.

"Oh! George," she shrieked, so wildly that not only her husband, but frightened servants came to her side.

"Come away, Alison," said George Amherst gravely.

"Oh! George," she gasped, "he is ill, he is dying."

"Alison, my wife, John Keith is DEAD.

H. S.

The Theatres.

DEURY LANE.

The spirit and energy with which the management of this house is conducted is shown by the great variety of entertainment presented during the past month. *Henry the Fourth*, *Othello*, *Macbeth*, *Hamlet*, *Richelieu*, and the King's Musqueteers, having followed each other in rapid succession. The Easter entertainment is a most attractive one, comprising the wonderfully successful Pantomime *Puss in Boots* with its gorgeous scenes, and its amusing incidents, and a new drama of most romantic and thrilling interest, entitled *The Man of two Lives*, and adapted by Mr. Bayle Bernard, from Victor Hugo's celebrated novel *Les Misérables*. We must reserve an account of this piece till our next Number.

THE NEW QUEEN'S.

Here we have to report the continued success of Mr. Watts Phillip's new Drama "*Not Guilty*." It is one of the best of the modern romantic school of dramas, and the perfect manner in which it is put on the stage, the picturesque beauty of the scenery, and the spirit and humour of the acting, ought to insure for this piece a very lengthened run. Mr. Toole's acting is, we need hardly say, as amusing as ever.

STRAND.

There has been no change in the performance at this Theatre, the popular comedy "*A Widow Hunt*," together with the highly successful burlesque "*The Field of the Cloth of Gold*" still forms the programme, terminated by the farce entitled "*Hue and Dye*." The success of this burlesque is unprecedented, it has now been performed Three Hundred Nights in succession and still the theatre is as crowded at each performance as when it was first brought out.

NEW ROYALTY.

The programmes at this fashionable little theatre, have remained without change during the past month. The favorite domestic drama of *The Loving Cup*, and Mr. Burnand's new burlesque of *Claude du Val* proving standard attractions: The burlesque is somewhat different in style from other pieces of its class, Mr. Burnand evidently intending it as a satire on some of the so called sensational dramas.

THE SEASON.—The return of *la belle saison*, the finest portion of the year, has the natural effect of reviving the spirits, restoring the tone of society, and inducing the hope of a better prospect of affairs. Despite, therefore, the trials of the past, the ensuing London season is expected to be extremely brilliant and gay; and the impetus thus occasioned to industry and trade will tend in an important degree to chase away discontent and suffering, and produce peace and plenty in their stead. The coming festivities of the races, the drawing-rooms given by our beloved Sovereign, and the *fetes* and parties of our nobility, will all contribute to the desired result, and the purveyors to luxury and taste are making every provision for the anticipated demand. Among other requisites for the London season, the admirable appendages of the toilette prepared by Messrs. Rowland and Sons, will not fail to monopolise their accustomed share of public favour and support. Their Macassar for the hair, Kalydor for the skin, and Odonto for the teeth and gums, are of more than European, they are of universal celebrity, and are used and valued in every quarter of the habitable earth.



Le Monde Élegant

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Plate 2

April 1869

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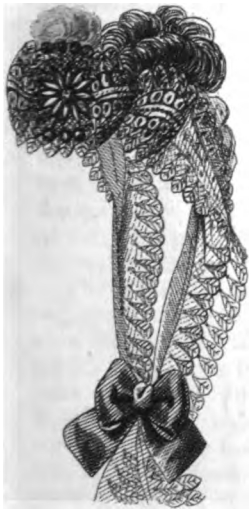


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Le Monde Élegant



April 1869

Plate 5

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 545.

MAY, 1869.

VOL. 46

Observations

ON LONDON AND PARISIAN FASHIONS.

In comparing our present May Number with that which we published last year, our readers will perceive the great change in Fashion that has taken place. It is no longer Fashionable to have that extreme plainness in the skirts all round. The "*panier* or *bouffant*" style having been introduced and found such great favor, all styles of dress skirts are now made to partake something of this form. The back and the side breadths have all a greater degree of fulness in them : the upper skirts are almost invariably looped up, in every variety of form in the *panier* or *bouffant* styles, and even where this is not introduced, we find large bows and long ends at the back, which give nearly the same effect.

Instead of the Costume or suit with a *jupon* of some bright color, and the dress above it in strong contrast, which was so very fashionable a few seasons ago, we have now the under skirt of brilliant silk, and the upper skirt and *Casaques* of Cashmere, exactly matching the silk in color. The *jupon* generally has a flounce at the bottom, sometimes headed by a *râching*, and sometimes by fluted pleats or *eventails*, and the Cashmere upper skirts and *Casaques* or Mantelet, are trimmed with narrow frills or flounces, which may be either of the Cashmere or of the silk, and generally having narrow edgings to the frills, which may be black for the darker colors, such as the new Sultan shade of red, or of green, blue, or mauve for light colors, such as greys or drabs.

The *Marie Antoinette* style of *Fichû*, crossing over on the chest, will not be so fashionable this season, the Alberta Mantelet, of which we give the full-sized pattern, having taken its place. In fact this style of *Pelerine Mantelet* is being very extensively patronised by many ladies of rank and Fashion. Its striking characteristic is the *ceinture*, passing through openings in the sides, and

drawing the back part in at the waist, leaving the sides to form loose graceful floating sleeves.

Various other styles of *Pelerine Mantelet* will be in great favor, and will have great variety of form ; some will have the ends in front square, others rounded : some will form *pelerines* on the shoulders, and others will simply cross over the shoulders *en bretelles*, like fig. 3, plate 3.

As we named last month, the old styles of plain square cut black silk Jackets or *Pale-tots* have disappeared, and in their place we find the tight-fitting *Casaques*, either *en suite* with the dress, or of black silk, very richly trimmed. One of the most elegant styles is shown on fig. 2 plate 1, which is nearly covered by black lace, with large *Watteau* pleats of the same at the back. Another style which we have just seen, is trimmed with scarlet pipings and buttons, and large *rosettes* and ends of scarlet silk ; we shall give this Costume in our June Number.

Sleeves are always made tight-fitting, and instead of the old styles of epaulettes on the shoulders, we notice frills or fluted *eventails*, standing upright round the upper part of armhole ; see fig. 1 plate 1, and fig. 3 plate 2.

THE FULL-SIZED PATTERN.

We this month present our subscribers with the full-sized pattern of the new ALBERTA MANTELET, represented on the 3rd figure of our 1st plate. This elegant garment forms a round Cape or *Pelerine* at back, where it is tightened in by a waistbelt passed through two openings on each side of the waist : this waistbelt is carried round to the front, where it passes over the front ends as shown on the colored engraving. The sides of *Pelerine* being left loose, fall over the arm, forming a kind of loose graceful sleeve. The back or skirt part of *Pelerine* below the waistbelt, is gathered up on each side (as indicated by the lines of pricking on the pattern) so that the two sides form a sort of double *panier* or *bouffante*.

The front of this *Pelerine* is to be laid the straight way of the material, so that the seam in the middle of back will be on the bias.

Description Of the Plates of Costumes.

PLATE THE FIRST.

CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes. The under skirt is of silk of the Sultan shade, and is trimmed at the bottom by a flounce of similar silk, put on with a heading. The upper skirt is of Cachemire of the same color as the under skirt. It forms a *Tunique* scalloped up at the sides, and is edged all round and up the front openings, by a narrow flounce, the heading and the bottom edge of which are bound by black ribbon. This flounce is carried up on each side, above the points of the large scallops, to about half-way from the waist, terminating in large rosettes bound by black ribbon. The back breadth of this *Tunique* forms three large *bouffants*, surmounted by the bows and long floating ends of the *Ceinture Princesse*, which is of broad black ribbon. The *Corsage* (of the Cachemire) is plain and tight-fitting, and is fastened in front by a row of large black buttons. The sleeves are trimmed round the arm-holes by upright frills edged and bound by narrow black ribbon, and at the wrists by similar frills forming cuffs. Bonnet of light grey *crêpe*, trimmed by rose-buds.

This Costume is from the VILLES DE FRANCE, *Rues Vivienne et Richelieu*.

AFTERNOON PROMENADE COSTUME.

Fig. 2.—Dress of mauve silk. The skirt is cut *en train* and is entirely without trimming. The *Casaque à la Watteau* is of black silk. The back part forms a broad pointed tab, extending slightly below the sides, and edged by a vandyked flounce of the silk, bound by black satin, and headed by three narrow *rouleaux*, also of black satin. On this tab are placed two large bows. The sides of the *Casaque* are sloped up, and trimmed by a similar flounce and heading, and terminate in points in front. Starting from the *Ceinture Princesse* a deep flounce of black Chantilly lace is carried round to the back of the *Casaque* and up the back, forming a *Watteau* pleat, attached to a square trimming, on the shoulders. This square is formed of a vandyked frill of the silk, bound and headed like the flounce by which the skirt of the *Casaque* is edged and having in the centre three *Papillon* bows. In front, the flounce of lace is left open, (showing the frills on the edges of the *Casaque*) and is

fastened to a bow on the chest, which is surmounted by three smaller bows, forming the centre of the front square similar to that which is seen at the back of the *Casaque*. The sleeves are trimmed at the wrists by three of the *rouleaux*, and by frills of the silk to imitate pointed cuffs. Tuscan Hat, trimmed with lilacs, foliage, and black lace.

This Costume is from the MAISON DIEU-LA-FAIT, *boulevard de la Madeleine*.

MORNING WALKING COSTUME.

Fig. 3.—Dress à deux jupes and *Pelerine Mantelet en suite*, all of grey *Cretonne de soie*. The lower skirt is trimmed at the bottom by a flounce of the same material, and is slightly festooned and arranged in groups of small pleats, on each of which groups, is placed a double *fluted eventail* of the *cretonne*, with a button in the centre, and bound by Metternich green silk, a band of which forms a heading to the flounce. The upper skirt is edged by a narrow flounce bound by Metternich green silk, and headed by three *biais* bands of similar silk. This skirt is caught up at each side by a row of *fluted eventails*, each bound by the green silk, and falling over each other. The *Pelerine-Mantelet*, of which we give the full-sized Pattern with this month's Number, is edged all round the sides by a narrow flounce of the *cretonne*, bound and headed by green silk. It has broad rounded ends in front. The back of *Mantelet* is partially tightened in at the waist, by the belt, which is of *Cretonne*, edged by the green silk. This waist-belt passes through holes or small slits made for this purpose in the back of *Mantelet*, at the waist level (see full-sized pattern). The back part of *Mantelet*, below the waist, is gathered up on each side and in the centre so as to form a sort of double *panier* or *bouffant*. The *Mantelet* is fastened in front by four buttons on each side with loops of twisted green cord, and the upper part is trimmed by a collar formed of a narrow frill of *cretonne*, bound and headed by the green silk. The sleeves are trimmed at the wrists by three bands of silk. Straw hat, with a bird and an *aigrette* in front.

This Costume is from the MAISON BOUDET, *boulevard de la Madeleine*.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress of blue silk. The front of the skirt is trimmed by a series of buttons, to which are attached *eventails*, or fan-shaped trimmings of the blue silk, and these

are continued up the front of the *corsage*. The top part of the skirt is covered by two deep rounded *basques* and by a *bouffant* at the back (all of silk like the dress.) The *basques* and also the *bouffant*, are edged by a *gaufréd* flounce and narrow quilling of similar silk, and this trimming is continued from the front edges of the *basques* (passing under the *ceinture*) up the sides and round the neck of the *corsage*. The sleeves are trimmed at the wrists by cuffs of blue silk headed by *gaufréd* frills. At the back of the *ceinture*, which is of blue silk, is placed a button with an *eventail* trimming.

MORNING WALKING COSTUME.

Fig. 2.—Dress of light Havannah silk, the skirt is trimmed by five *biais* bands of green silk, arranged to imitate a rounded *tablier* or apron, a rosette of green ribbon being placed on each side, at the junction of the *tablier* and the *tunique*. The *Paletot* is of Paris cloth of the same color as the dress. The upper part of the *Paletot* is covered by a square cape edged by four *biais* bands of green silk, and at the back, starting from the top of neck, is a deep Watteau pleat. The *Paletot* is also trimmed on each side by five rows of the green silk arranged to form large scallops, on the points of which are placed rosettes of green silk. These scallops terminate in front by rosettes of the green silk, with leaf-shaped ornaments, and at back they disappear under the Watteau pleat, near the bottom of which pleat another rosette is placed. The sleeves are trimmed at the wrists by the bands of green silk, arranged to imitate pointed cuffs. The neck is trimmed by small scallops bound by green silk. Tuscan hat, trimmed by a *rûching* and lappets of black lace at the back.

This Costume is by M^{ME}. EDMÉ PARIS, boulevard de la Madeleine.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes. The under skirt is of striped grey and white Pékin, and is trimmed near the bottom by a *rûche* of rose-colored silk. The upper skirt is *en tunique* and is of pearl grey silk. It is tightened in at the edges by a *rûching* of rose-colored ribbon, so as to form a large *bouffant*. Starting from the *ceinture* a round *flûted basque* of rose-colored silk is carried all round the waist. The *rûchings* by which the *Tunique* is edged, is continued up the sides and across the top of the square *corsage*, which is of pearl grey silk and fastens by a row of rose-colored buttons. *Ceinture* of rose-colored ribbon with a large rosette of similar ribbon at the left side. The sleeves,

are trimmed at the front of each arm-hole by a *flûted* Jockey and an *eventail* of the rose colored silk, and have deep *gaufréd* cuffs. Chemisette of white pleated muslin.

This Costume is by MADAME ROSSIGNON, 41, rue Lafitte.

PLATE THE THIRD

YOUNG LADY'S COSTUME.

Fig. 1.—Dress à deux jupes. The under skirt is of striped rose and white silk. The upper skirt and Polonaise body are of grey *Cretonne de soie*. The skirt is cut up at each side, rounded, and edged by a pleating of *cretonne*, headed by a narrow band of rose-colored ribbon, and this trimming is carried up the edges of the *Corsage* (which wraps over from right to left) passing under the *ceinture*, which is of broad rose-colored ribbon and has loops and long floating ends at the right side. On each shoulder are placed bows and ends of narrow rose-colored ribbon, and the Chemisette and long sleeves are of white muslin. Hat of grey felt, trimmed with small roses and foliage.

This Costume is from the MAGAZIN DU PETIT CHERUBIN, 16, rue Caumartin.

MORNING WALKING COSTUME.

Fig. 2.—Dress à deux jupes. The under skirt is of violet-colored silk and is trimmed at the bottom by a flounce of similar silk with a pleated heading. The upper skirt is of black *crêpe lisse*. It is scalloped up in the centre of back and on each side, to about half way from the waist, and is edged all round and up the sides of the openings, by a flounce of black lace headed by a *rûche* of *crêpe lisse*. It is also caught up just above the side openings, so as to form pleats, fastened by groups of bows and long floating ends of black ribbon, the front of the skirt forming a *tablier*. The *Ceinture* is of violet colored ribbon, and is fastened at the back by an *eventail* and also a group of bows arranged à la Louis XIII, with two long floating ends of violet-colored ribbon. The *corsage* is of violet-colored silk, and is, with the sleeves, trimmed by the *rûches* of black *crêpe lisse*, the back being ornamented by a tab of black lace reaching nearly to the waist, and having in the centre a *rûching* of the *crêpe lisse*. Straw hat, bound and trimmed by violet-colored terry velvet, black lace, and having a *bouquet* of lilac flowers in front.

This Costume is by MAISON PARIS, boulevard de la Madeleine.

MORNING WALKING COSTUME.

Fig. 2.—Dress à deux jupes. The under

skirt is of pale Havannah silk, with green satin stripes arranged obliquely, and is entirely without trimming. The upper skirt is of plain Havannah silk of a deeper shade, and is caught up *en bouffant* all round the bottom edge. *Mantelet* of black silk, forming a broad square *basque* slightly sloped up towards the sides, and in front, two deep square shaped tabs. It is edged all round by a frill of black lace, headed by three *rouleaux* of black satin, above which is a narrow edging of lace. The centre of back is also trimmed by three black satin *rouleaux* with the narrow edging of black lace at each side. *Ceinture* of black silk, having at the back a group of bows and two long floating ends, edged all round by narrow black lace and a single *rouleau* of satin. The sleeves of the dress are trimmed at the wrists by three bands of black velvet ribbon and a narrow edging. Straw Hat, trimmed by black velvet and narrow lace, and lilac flowers, and having long lappets of black spotted *tulle* at back.

This costume is from the MAISON BOUTET, *boulevard de la Madeleine*.

PLATE THE FOURTH.

MORNING WALKING COSTUME.

Fig. 1.—Dress à deux jupes. The underskirt is of brown silk, trimmed near the bottom by a flounce of black *guipure* lace put on flat. The upper skirt is of blue Sultana, and is entirely without trimming. It is slightly caught up at the waist on each side, forming small graceful folds. Small circular cape of black silk, trimmed all round the edge by a black lace flounce of moderate width. The hood is edged by narrow black lace, and is drawn up by a black silk cord and tassels. Tuscan Hat trimmed by black lace and blue ribbons. This Costume is suited to a very young Lady, and is from the MAGAZINS DU PRINTEMPS, *rue du Havre*.

MORNING WALKING COSTUME.

Fig. 2.—Dress à deux jupes, and tight-fitting *Casaque en suite*, all of grey *cretonne de soie*. The bottom of the under skirt is trimmed by a flounce of the same material surmounted by two narrow quillings, each headed by a *biais* band of rose-colored satin. The upper skirt forms a large *bouffant* at the back, and a rounded *tablier* in front. At each side, between the *bouffant* and the *tablier*, appears a deep loop and a single floating end of the *cretonne*, trimmed by the rose-colored satin. The *tablier* is edged all round by a narrow quilling of *cretonne*, and three bands of satin. The skirt of the *Casaque* is

cut up at the back, as far as the waist, and is edged all round and up the opening by a narrow quilling of *Cretonne*, headed by a *biais* band of the rose-colored satin. The neck is similarly trimmed, and at the wrists are narrow quillings of *Cretonne*, and *biais* bands of satin. The *Ceinture* fastens at the back by a rosette of satin ribbon. If a more quiet style of dress is preferred, the *biais* bands might be made of the *cretonne*, and merely be edged by narrow pipings of the rose colored satin. Hat trimmed by rose-buds and black ribbon.

This Costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

MORNING WALKING COSTUME.

Fig. 3.—Dress à deux jupes of mauve and cream-colored shot silk. The bottom of the lower skirt is trimmed by five narrow flounces of similar silk, each headed by a *biais* band. The upper skirt is edged all round by a much broader flounce. It is caught up at each side and fastened by a rosette of the silk. The top part of this skirt is covered in front by two broad square tabs like the dress, descending to the level of the rosettes, edged at the bottom and on the outer sides by a narrow flounce with *biais* band, and this flounce passes under the *ceinture* and is continued up the sides of the *corsage* and over the shoulders *en bretelles*. The *corsage* is also trimmed by a second narrow flounce, forming a sort of pointed *bertha*, the space above being filled in by small folds of silk. The sleeves are trimmed at the wrists by narrow bands and quillings of the silk. *Ceinture* of similar silk. Cream-colored felt Hat, trimmed by white flowers, foliage, and rose ribbon.

This Costume is from the FABRIQUE LYONNAISE, *rue Scribe*.

PLATE THE FIFTH.

No. 1 is a HAT of Italian straw, edged all round by white blonde. A bouquet of field flowers in front, slightly towards the right side. The left side is trimmed by a plume of white ostrich feathers, and just under the border of the hat is a similar bouquet of wild flowers. It is by M^{ME}. MARIE LEMAÎTRE, *boulevard des Italiens*.

No. 2 is a BADOIS HAT of Italian straw, trimmed all round the edge by a fall and a narrow edging, both of black lace. Scattered over the hat are large *Marquises* of various colors, and *Papillon* bows of black velvet ribbon, five in number: from the bow at the back, are suspended two long floating ends of black velvet ribbon, and a trail of the flowers with foliage. This hat is by MADAME ADELE BOUR, *rue La Fayette*.

No. 3 is a FANCHON BONNET of white tulle, and trimmed by rose-colored silk, on which are two *bouillons* of tulle, and a group of *roses de Mai*, with buds and foliage. At each side is a loop of broad rose-colored ribbon, of which the brides are also formed, fastening with a large rosette of white tulle, in the centre of which is a

rose with small buds. It is by MESDAMES BRIE ET GROFFREIN, *rue de Richelieu*.

No. 4 is a FANCHON BONNET of black tulle, trimmed in front by briar-roses, buds and foliage, mixed with wild fruits, a trail of which falls over the left side. The front of the bonnet is edged by narrow black lace and ribbon, which is continued round to the back, forming a loop, to pass across the *chignon*; a *papillon* bow of the ribbon is placed in front. The back is trimmed by a group of five bows and by a fall of lace, which is continued down the sides, forming *brides*, headed by a narrow band of black ribbon. It is by MADAME ADELE BOUR, *rue Laffitte*.

No. 5 is a round HAT of very narrow brim, which is covered by a frill of black lace, extending slightly beyond the edge. It is trimmed all round by a black ostrich feather, and in front by a large *bouquet* of roses of different colors, with buds and foliage, and a long trail which falls over the left side. It is by MADAME ADELE BOUR, *rue Laffitte*.

No. 6 is a white muslin CANNEZOU, trimmed by folds arranged *en bertha* with a frill of white blonde. A narrow band of muslin, on which are placed six bows of bright green satin ribbon, is carried up from the waist to the neck. The blonde is reversed on the shoulders (on each of which are two of the bows) and the back of the Cannezou is trimmed exactly like the front, with the exception of the six bows. The wrists are trimmed by blonde and bows of ribbon. This Cannezou is from the MAISON LESTER, *Boulevard des Capucines*.

No. 7 is a FANCHON BONNET of black crinoline. The front is edged by narrow black lace, and trimmed by two *rouleaux* of *Jonguille* satin, at the back of which is a double quilling of black tulle. The top of the bonnet is also trimmed by a *bouquet* of field flowers with long grass. At the back is a narrow black lace edging, and the *brides* are formed of tulle edged on each side by a *rouleau* of *Jonguille* satin, and a quilling. They are fastened on the right side by a small *bouquet* of field flowers. There are also strings of black satin ribbon to fasten under the *chignon*. This bonnet is by MADAME ADELE BOUR, *rue Laffitte*.

No. 8 is a round HAT of black straw, the edge of which is trimmed by a piping and a double row of narrow black lace. At the left side is a plume of black ostrich feathers, and also a full blown rose, with a bud and foliage, a spray of which is carried round the back of the hat. The hat is also trimmed by folds of black satin. It is by MADAME CORTIN, *rue Laffitte*.

No. 9 is a round HAT of Italian straw. The brim, which is very narrow, is bound by rose-colored silk. It is trimmed by broad rose-colored ribbon, terminating at the back by a group of bows and long floating ends. In the centre of these bows are placed two or three small rose-buds, and the front of the hat is trimmed by a *bouquet* composed of a red and a white rose with leaves and buds. This hat is by MADAME DELAUNAY, *Place de la Bourse*.

No. 10 is a FANCHON BONNET of sky blue crepe, trimmed in front by a coronet of large *Marguerites* with foliage and an upright quilling of the blue crepe, at the back of which are two broader quillings (also of blue crepe) and a spray of blue convolvulus. These double quillings are continued down the sides forming *brides*, headed by two narrow *biats* bands of blue satin, and a narrow quilling of crepe. The *brides* are fastened by a group of bows and short ends of blue satin ribbon. This Costume is by MADAME MARIE LEMAITRE, *Boulevard des Italiens*.

No. 11 is a FANCHON BONNET of black tulle, edged by a double *rouleau* of black satin, on each side of which is a narrow black lace. The front of the bonnet is trimmed by violets with foliage, white lace, and a plume of black ostrich feathers. At the back is a double fall of black lace, which is continued down the sides forming *brides*, headed by a *rouleau* of black satin. This bonnet is by MADAME MARIE LEMAITRE, *Boulevard des Italiens*.

LEAVES FROM THE DIARY OF A SENTIMENTAL YOUNG LADY.

April 30th. I have been reading that sweet poem, the "May Queen." It is very beautiful, although it does not end precisely as I should like. I should have liked some noble and mysterious stranger to have seen the rustic beauty in her May-day garlands, and have loved her. Then there might have been a splendid scene made of the rage and agony of Robin, and finally the mysterious stranger should marry her by torchlight, in a village church, and lead her straight to his ancestral halls. Something more like the "Lord of Burleigh." But I am forgetting that to-morrow, I too, am to be "Queen of the May." There is no necessity, however, for me to remind my mother to call me early. She always does so. How I dislike getting up early. I am sure no lady of title, ever leaves her dressing-room till noon-day. Indeed, how could she? after being among the festive throng so late on the night preceding. But I, who live here in this lonely farm-house, unseen, unknown, and unappreciated, I have to rise every morning to breakfast at seven. When will my release come from this joyless life? I wonder who that young, intellectual looking stranger is, and why he is staying at the "Red Lion." He looks like a foreigner, oh! perhaps he is a Polish exile, or a—but something whispers to me he is a nobleman in disguise. He avoids company, and pays his bills regularly, so the landlady says. Or perhaps, he is some unfortunate being who has slain his enemy, and has fled to this secluded spot for refuge and concealment. The name by which he is at present known, "Charles Edwards," of course is not his own. I wonder if he will come to the green to-morrow. I think instead of my pink muslin, I shall wear white, yes, pure white; every vulgar, tasteless girl wears pink, and blue, and green muslins, so I will be attired in simple white, and a wreath of natural flowers round my hat. But stay, I think I won't have natural flowers, they will fade; I will take the pink moss rose out of my bonnet, and put long tulle ends at the back. Oh! when will the happy day arrive, that instead of contriving, and trimming my own hats and bonnets, I shall drive to a milliner's and only have to choose them? I wonder whether Mr. Charles Edwards is a nobleman. I am sure he is something. His real name is as much "Charles Edwards," as mine is. I believe

he looked at me on Sunday, when he came into church. Really, I am looking very pale: I think I shall trim my hat, and go down to the "Red Lion," and see if Mrs. Tomkins has any yeast. Mother is sure to want to bake in a few days.,

Same day later. I have seen, and spoken to the mysterious stranger. I am now thoroughly convinced, in my own mind, that he is a nobleman, a duke, at least, in disguise. I met him on the green, as I was returning with the yeast, from the "Red Lion." My first impulse was to hide the can containing the yeast, but a nobler feeling immediately prevented me. "No," I thought, "he will know that I am, like himself, under a cloud. He needs but to know me, to be assured that a better lot is in store for me, than to remain a farmer's daughter, or a farmer's wife (horror!) all my life." As I passed him, our eyes met. In that one quick glance, I saw that he was illustrious and unfortunate, and my heart warmed towards him. What he read from my face, I can only guess by the certainly admiring glance, with which he met my eyes, when I dared again to raise them. He then bowed. Had any additional proof of noble birth and present misfortune been needed, that elegant bow,—that poetry of movement, would have supplied it. I returned the bow, shyly enough I daresay, but not I trust, wholly forgetful of the "Rules for Dancing and Deportment," which I studied and practised at Miss Turnham's Academy. He seemed surprised, and I thought pleased. No doubt, he had not dreamt that I have received a boarding school education. However much he may be my superior in station, and doubtless wealth (since he pays his bills so regularly,) at least, in mind and education I am his equal. He then remarked upon the beauty of the weather, the freshness of the fields and woods. "Oh yes," I replied, "it is such a beautiful world. How sad it should be so full of lonely hearts." He smiled faintly, no doubt to hide the anguish in his breast, and replied with feigned cheerfulness. "But the spring should bring more lively thoughts than our own loneliness." I saw that beneath that bright exterior, there was some secret trouble, some awful woe. I felt then quite sure, that in a moment of unguarded fury, he had committed some frightful crime. There was a pause. When he again spoke, the cloud had passed. "You are the fair lady, I believe, who is chosen as the queen of the revels here to-morrow?"

"I am," I replied, with a bow of which Miss Turnham would have been proud.

"May I be permitted to be present?" he asked graciously.

"Certainly," was my delighted reply. And so we parted. Can I sleep to-night? No, never. Here will I sit in the quiet moonlight, and write in my faithful diary all my thoughts concerning this bright star which has risen on the dark night of my life. Of course he loves me, else why should he care to be present at our village sports? he, who is used to the glitter and beauty of crowded drawing-rooms. Of course he will come solely on my account. And he has a noble, generous nature, he has loved me although my bonnet is not so fine as Clara Lucas's, and although he met me to-day carrying a tin can of yeast. But, of course, he can see through all my disguises, as I can also detect him: he has seen me in his mind's eye, as I shall be some day, and not the humble being I am now. But I think I must go to bed, or I shall not look my best to-morrow. So I close my book, and lay aside my pen. Who knows what I may have to record concerning to-morrow.

May 2nd. It is all over, the bright day whose memory must be written on my heart for ever. Here, in my silent friend, my clasped book, let me chronicle a faithful account of all that befell me, "from rosy morn to dewy eve," as the poet says. To begin then,—I rose at my usual time, and assisted my mother and her maid, in the domestic arrangements. These things, and my intimate knowledge of all household matters, would often be a great trouble to me, were it not for the remembrance, that even poor Cinderella was raised from her menial position, and placed in an exalted seat. So I do as another poet counsels,—*"I learn to labor and to wait."* At two o'clock in the afternoon I retired to my room to dress, as I was to be on the green by four. By dint of extreme haste, I managed to be dressed in time, and hurried to the place appointed. There, as I had fondly anticipated was the only face I had cared to see: there, gazing upon me, were the only eyes in whose sight I cared to appear fair; there indeed, my fond heart confessed was the only one I cared for.

How elegant he looked! How different to the clumsy rustics, the Robins and Lubins around him, with whom my lot had hitherto been cast. How delighted I felt that I had never listened to Stephen Holt's proposal last spring;—And there too, in strong contrast to my hero, stood Stephen Holt him-

self, looking decidedly unpleasant. But very little cared I. I thought of the "May Queen" and her "Robin." Here, thought I, is the "May Queen," and there is the "Robin,"—and yonder, is the hero, that disguised nobleman, whom Tennyson forgot to mention.

Oh the sunshine of yesterday! How bleak and grey everything shows this morning by contrast. He scarcely ever left me. He stayed by my side if I stood still; he walked with me, if with the restlessness of joy I moved from place to place; he was my partner in the dance, and every intruder was driven away by the entireness of his devotion. But he is going away. Alas! that a sky so bright should wear a cloud, but still he loves me. I read it in the flashing eyes which grew tender when sought by mine. I knew it by the strong hand-clasp when he led me from the dance to my seat beneath the hawthorn tree. I knew it by the softened tones, by the deeper music of his voice, when turning from the crowd around, he sought to mingle sympathies with me. Ah! yes, I am loved. My day-star has dawned, my life-blossom has burst into wondrous bloom, the symphony which preludes life's sweetest song is struck by the master-hand: yes my romance is ended, and reality, sweeter than the most perfect ideal, has commenced. How happy I was! and happier still when the sun had died away in glory, and the quiet grey light crept over hill and dell, and the pale stars twinkled out above us, for then, when all my friends had bidden "Good Night" to their queen for a day, he turned to me and asked if he might be allowed to take me home. What could I answer, for the fulness of my heart? Nothing, nothing, but could only lay my trembling hand on his strong arm, and turn away with him along the oak-bordered highway, which leads from the green to my quiet home. He did not tell me in words that he loved me, but I could read it in his eloquent face, and in the musical voice which asked if he might see me the next day. I told him I had to go to Eversley to-morrow, and there I should see him again. I cannot start till two this afternoon, and as yet it is but nine. Oh! if I could but sit here for the intervening time, and ponder in my mind the loveliness of yesterday. But alas for me! I must leave my lonely room, and descend into the busy life below stairs. But household work, much as I dislike it, will be less irksome to-day, for my mind has such fairy tasks to perform, that the ignoble labour of my hands

will be forgotten. How beautiful it is to have a soul above the petty employments of this work-a-day world! How exquisite to know that one's mind can retire, as it were, to another sphere, where, in a palace of fairy Fancy's own rearing, it can associate with congenial beings. But how doubly exquisite, how superlatively delicious, is this retirement, when throned in that palace of imagination, is one Being, to whom heart and intellect alike bow down. So I feel now. My whole soul is wrapped in bewildering dreams, the common-places of life, the daily fret, and wear, and tear, which so distracts other people, is nothing to me. I can wrap myself in my love as in a mantle, and from its purple folds, smile back derisively at a hollow, everyday world. My mother calls me. I must close my communing with my silent friend. What does she say? "A letter for me." Oh! bliss! from my adored one, my idol, my Charles. It must be from him. No one else could, or need write to me. I will fly to receive it.

An hour later. Just one hour ago, I left this room, a light-hearted thoughtless girl, and what am I now? But let me be calm. Yes! I will steel my heart to read over again this fatal letter. How harmless this letter looks, directed in a manly, decided hand to myself. "Miss Julia Towers, Brookside Farm, Staunton," who would think that inside are words which have blighted my life for ever. Yet so it is. I went down stairs to receive this letter, a song of gladness on my lip, a sweeter song in my heart, thinking of my noble lover; yes, I deemed him noble, high-born and unfortunate, and I find him—what? Horror!

THE LETTER.

"Red Lion,
May 2nd 18—.

My dear Miss Towers,

Many people would imagine I was doing an unwise thing, to write this letter to you, but I have always been accustomed to follow the dictates of my own mind rather than the opinions of others. Therefore, I beg to say to you how greatly I am charmed by your appearance and manner, and also by the good report I hear of you from everyone, and to ask you to accept my present proposal. Of course before matters are brought to a conclusion, we shall know more of each other, but I am fully persuaded that the more I know you, the more I shall love you. I believe, from your manner yesterday, dear Julia, you are not entirely indifferent to me,

unworthy as I am of your regard, and I may be permitted to say that if you so far honour me, as to accept me as your husband, I will try my best to make you happy. I wish to be candid and straightforward at the very outset, therefore please to bear with me a few minutes, that I may tell you what are my present means and prospects. I am a linen-draper in B—, a town as you know, about fifty miles from Staunton. I have a good business, which brings me in about a hundred and fifty pounds per annum. My father is still alive, but at his decease, I shall inherit property worth two hundred a year. Upon this income in the country, I think we could live very comfortably, and believe me, any sacrifice I could make would be repaid a thousand times over by one smile from my Julia's ruby lips. Let me have an answer in the course of the day, and if I can win your consent, I will come to Brookside this evening and speak to your papa. I will not longer intrude, beloved Julia, on your time, (and I fear your patience), so hoping for a speedy and favorable answer, I beg to remain, dearest Julia, devotedly yours,

CHARLES EDWARDS.

Miss Julia Towers."

Shall I ever look up again? Will the cloud ever be lifted from my life? Can I hope to regain the freshness of heart for ever gone? And how I love him still! Spite of all—spite even of his linen-draper's shop—I love him. Yes! those eyes have but too surely done their work.

I would not have minded anything else—but a linen-draper, oh! it is too dreadful.

Here the M. S. comes to a sudden close. How Miss Julia Towers changed her mind it is not permitted us to learn, but it is certain that the following paragraph appeared in the local papers, in the September following the May in which she writes.

"On the 2nd instant at Staunton Church, by the Rev. John Gray, Mr. Charles Edwards, of B—, to Julia, only daughter of Mr. James Towers of Staunton."

The Theatres.

ROYAL ITALIAN OPERA.

The long-talked of amalgamation of the Companies of Her Majesty's Theatre, with that of Covent Garden, has at last been carried into effect, and it will not be difficult to imagine the splendid effects resulting from the union of two such world-famed Companies, each of which has, season after season been increasing its constellation of bright opera stars. Several *artistes* of continental fame will be introduced for the first time to the London Boards, and among the new engagements, are M. Verger

the celebrated Baritone from the Italian Opera Paris, and also Madlle Ricci from the same opera, so that the season will doubtless prove one of unsurpassed brilliancy.

NEW ITALIAN OPERA, LYCEUM.

An Opera Season is announced at this Theatre, commencing on the 3rd inst. and terminating in August. The company will include many well known and celebrated artistes, together with some hitherto unknown to this country, and the conductor is the famed pianist Signor Tito Mattei.

THE NEW QUEEN'S.

Mr. Tom Taylor's new Drama "*Won by a Head*," is becoming more and more popular, and will we think occupy its place in the programme of entertainments at this theatre, for some time to come. The celebrated drama "*Plot and Passion*" by the same talented Author, has also been produced with great success; Mrs. Hermann Vezin having been especially engaged for the part of "*Marie de Fontanges*."

STRAND.

The new Easter burlesque "*Joan of Arc*" is enjoying the same success by which all its brilliant predecessors have been attended, and it is in every respect equal to any which have ever been produced before it. Mr. Thorne as the Heroine, is wonderfully amusing and clever, and all the other parts are admirably sustained.

NEW ROYALTY.

At this popular little theatre the last new burlesque "*Claude du Val*" is enjoying all the popularity which might have been expected, from the perfection with which it is put upon the stage, added to its other endless attractions; Miss Oliver's acting and general appearance as the "*Dashing Highwayman*," being alone sufficient to fill the house, and it is needless to say how cleverly she is supported by all the other characters. A new Comedietta by Mr. John Daly, entitled "*A Roving Commission*" has also been produced with great success.

NEW HOLBORN THEATRE.

This elegant theatre commences its present Season (under the management of Mr. Barry Sullivan) with Lord Lytton's Play "*Money*," in which Barry Sullivan appears, supported by Mrs. Herman Vezin, Messrs. J. C. Cooper, George Honey, and other talented artistes. We wish Mr. Sullivan every success in his undertaking.

THE TOILET.—A due attention to the gifts and graces of the person, and a becoming preservation of the advantages of nature, are of more value and importance, with reference to our health and well being, than many parties are inclined to suppose. Several of the most attractive portions of the human frame are delicate and fragile in proportion as they are graceful and pleasing; and the due conservation of them is intimately associated with our health and comfort. The hair, for example, from the delicacy of its growth and texture, and its evident sympathy with the emotions of the mind; the skin, with its intimate relation to the most vital of our organs,—as those of respiration, circulation, and digestion,—together with the delicacy and susceptibility of its own texture; and the teeth, also, from their peculiar structure, formed, as they are, of bone or dentine, and cased with a fibrous investment of enamel:—these admirable and highly essential portions of our frame are all to be regarded not merely as objects of external beauty and display, but as having an intimate relation to our health, and the due discharge of the vital functions. The care of them ought never to be intrusted to ignorant or unskilful hands; and it is highly satisfactory to point out as protectors of these vital portions of our frame the preparations which have emanated from the laboratories of the Messrs. Rowlands: their unrivalled Macassar for the hair, their Kalydor for improving and beautifying the complexion, and their Odonto for the teeth and gums.



Le Monde Élegant

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May 1869

Pl. 2

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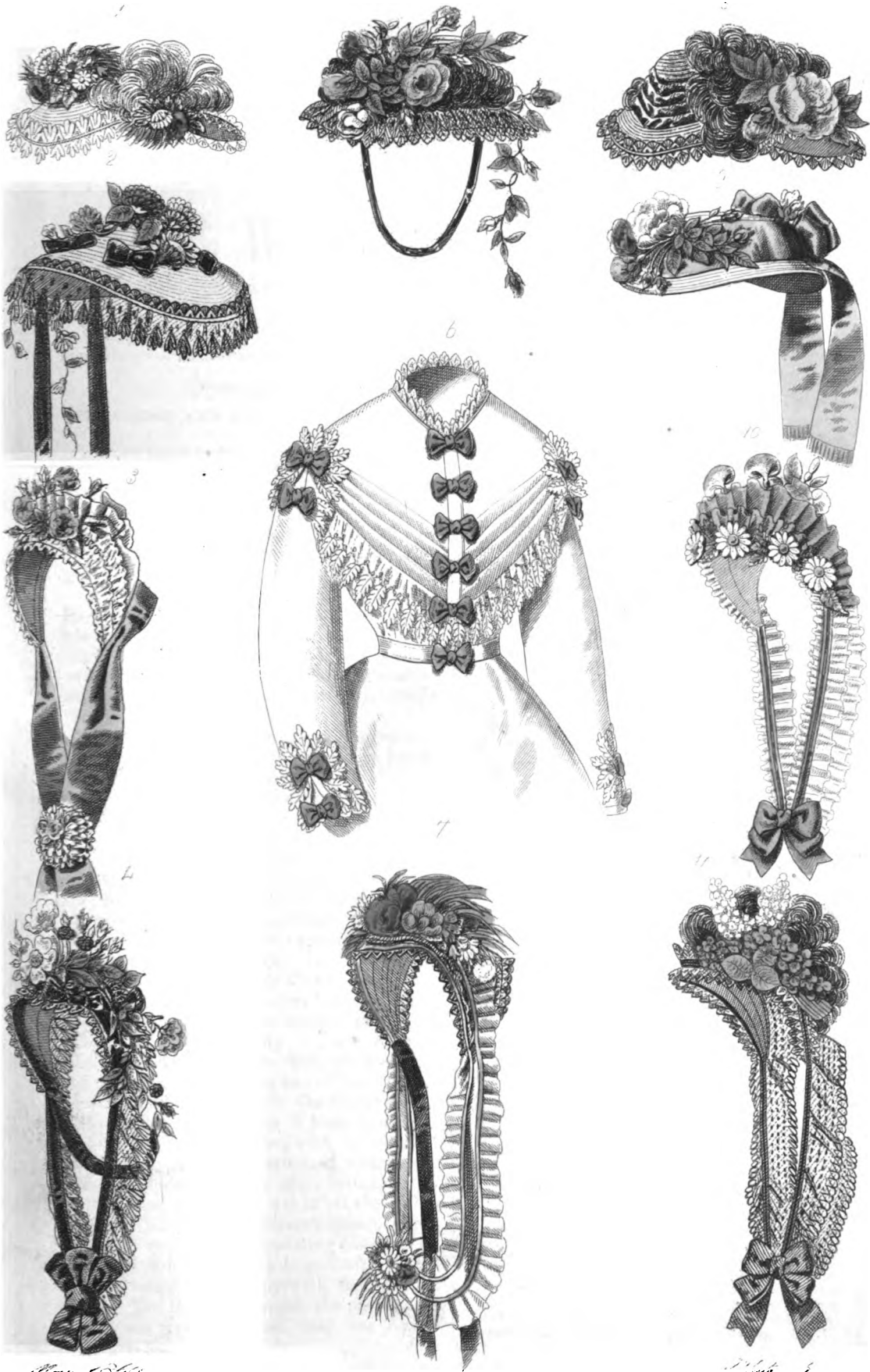


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May 1869

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THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 546.

JUNE, 1869.

VOL. 46

Observations

ON LONDON AND PARISIAN FASHIONS.

In our three previous Numbers, we went fully into a description of all the changes of Fashion, that have taken place this season : our possessing superior advantages over any other Magazine in gaining early and authentic information, has enabled us to do so with great completeness and accuracy.

We have therefore, now, only to recapitulate in brief, the changes that have taken place, and to state that the most recent changes are only in detail, and are those that are suited to the approaching Summer weather, when lighter and more delicate materials will be worn.

The principal characteristic of the present style is the adoption of the *panier* or *bouffant* skirt at the back : skirts of all dresses have more fulness in the side and back pleats.

There is a great variety of *Toilettes*, made *en suite* ; the dress, *Casaque* or *Mantelet* and the bonnet, being all made in harmony and to suit each other. It is not necessary in order to form a *Toilette en suite* that every part of it should be of one material, as was the case a few seasons ago. It is now quite sufficient that the materials and trimming should be of styles and colors that will harmonise together, and so form a complete whole. For instance, fig. 2 plate 1, is a *Toilette en suite* ; the dress skirt, the *ceinture*, the trimming of *basquine* and of hat, are all of rose-colored silk, while the *basquine* itself is of black silk. Fig. 3 plate 1, again, has the *jupon* dark violet, with the rest of the *Toilette* pale mauve, trimmed with violet like the *jupon* ; and the same principles it will be seen, are carried out in all the fashionable *Toilettes* of the present season. For out door wear, the tight-fitting *Casaque* is the most fashionable, the loose-fitting *Pale-tot* not being in harmony with the present style. The Helena Casaque, the pattern of which was given full-sized with our April

No. is a very elegant pattern, and will serve as a base from which all the styles of tight-fitting *Casaque* may be cut.

For the hotter weather, the various styles of garments without sleeves will be in great favor, such as the *Ficht Basquine*, which we give full-sized with our present Number ; the *Basquine a Bretelles* shown on fig. 2 of plate 1, or the various *Pelerine Mantelets*, one of the most elegant of which was given in our May No. The great novelty in the *Pelerine Mantelets*, is their being drawn in at the back by a waistbelt, which passes through a slit made on each side of waist, so as to give them almost the appearance of a tight-fitting garment with loose sleeves.

There is a tendency this season, to adopt very brilliant colors, as shown on our plates of Costumes.

For Ball-dresses, skirts are always made with trains.

THE FULL-SIZED PATTERNS.

We this month give Two full-sized patterns.

The first is the very novel and elegant *BASQUINE FRONT*, represented on the third figure of our second plate. This stylish garment is admirably suited for the Summer, as from its having no sleeves it will be found most cool and comfortable during the hot weather. It consists of a back and front, which are each cut just wide enough at top to cover the shoulders ; the back, which is to be made without seam in the middle, narrows off from the shoulders to the waist, where it is passed under the waistbelt, below which it gradually widens out to form the back skirt or *basque*. The seam on the top of shoulder is marked by one cut placed near the neck both in back and front. The fronts are cut so as to have a slight opening at the neck, and should be fastened on the chest by three pairs of buttons and loops, or by three pairs of small rosettes. At the waist the front passes under the belt, and then widens out to form the front skirt. The waistbelt, we may observe, should be of the *Princesse* form ; that is to say, it should have a bow or a rosette at the back, with a small *bouffant* and long ends, as shown on the colored engraving.

Our second pattern is a *MARIE ANTOINETTE FRONT*, FOR A LITTLE GIRL, about six or seven years of age. It is intended to cross over on the chest, the ends passing under the arms, and round to the back, where they are fastened by a rosette or bow at the back of waist, and thence fall over the back of skirt. This pattern consists of two pieces, viz. the body of the *skirt*, indicated by two round holes near the middle of back, and the long end for the back (also marked by two round holes) ; the top of this end is to be slightly pleated in (as indicated), when joining it to the narrow end of *Fichu*.

Description Of the Plates of Costumes.

PLATE THE FIRST.

YOUNG LADY'S COSTUME.

Fig. 1.—This dress consists of an under skirt of striped blue and white silk, trimmed near the bottom by a band of blue ribbon. Over this skirt is a sort of double *tunique*, composed of two *bouffants* or *paniers* of pearl grey silk, falling over which is a round pleated *basque* of similar silk, edged by a band of blue ribbon. This band of ribbon, passes under the *ceinture*, and is continued up the front edges and round the neck of the open *corsage*. The sleeves are trimmed at the arm-holes by similar but narrower bands, and the *ceinture* of blue ribbon, is fastened by a rosette at the right side. *Chemisette* of white muslin, fastened by blue buttons. The Hat is of grey felt, trimmed by blue velvet and feathers.

This Costume is from the MAISON LEO-LERC, *Boulevard des Italiens*.

CARRIAGE OR AFTERNOON PROMENADE COSTUME.

Fig. 2.—Under-skirt of bright *cerise* or rose colored silk, made *en train*, and entirely without trimming. Over this, is a very short skirt of black silk, open in front, and trimmed all round, and up the front edges, by a flounce of black lace. The back of this skirt is partially covered by a deep rounded *basquine bouffant* of black silk, edged all round by a *rûche* of ruby ribbon, and by a narrow flounce of black lace. The *ceinture* which is of ruby-colored ribbon, is fastened at the back by a small *eventail*, starting from which, two broad loops of similar ribbon fall over the *bouffants*. *Cannezou* of white muslin, trimmed by *bretelles* of ruby colored silk, headed by narrow *rûches* of ribbon of the same color. These *bretelles* start from a ruby-colored rosette on the chest, and terminate at the back of waist, under the small *eventail* which forms the fastening of the *ceinture*. Hat, trimmed by ruby ribbon.

This Costume (to which a black lace shawl may be added for out door wear), is from the TROIS QUARTIERS, *Boulevard de la Madeleine*.

MORNING PROMENADE COSTUME.

Fig. 3.—Dress à trois jupes; consisting of an under-skirt of violet silk; this skirt is of moderate length, and is entirely without trimming. Above this are two shorter skirts both of grey or pale mauve *Cretonne de soie*, each edged by a flounce of the same material,

scalloped, and bound by violet silk. The flounce at the edge of the second skirt, is headed by three *biais* bands of violet silk, placed at equal distances, and that on the edge of the upper or third skirt, is headed by two similar bands, the space between being filled in by a chain of *bouillons* of the *cretonne*, crossed at equal distances, by small bands of violet ribbon. This skirt is caught up at the left side, and fastened by a large rosette of violet silk, starting from which, two floating ends of broad violet ribbon (edged by fringe) appear underneath the skirt. The *ceinture* is of *cretonne*, bound on each edge by violet silk, and having at the back, a rosette with bows of broad violet ribbon. The *corsage* is open à revers, the revers being cut in small scallops, and bound by violet silk, above which is a single band of the silk and a chain trimming like that on the upper skirt. The sleeves are trimmed at the arm-holes by narrow bands and rosettes of violet silk, and at the wrists by reversed cuffs, edged by scallops. Straw Hat, trimmed by field flowers, and by a black ostrich feather.

This Costume may require the addition of a black lace shawl, or *Mantille*, when worn for the Morning Promenade. It is from the TROIS QUARTIERS, *boulevard de la Madeleine*.

PLATE THE SECOND.

AFTERNOON PROMENADE COSTUME.

Fig. 1.—Dress and open *Casaque* of pearl-grey silk. The bottom of the skirt is trimmed by a broad quilling of the grey silk, fastened down near each edge, by bands of rose-colored ribbon. The *Casaque* is open in front, showing the waistcoat of rose-colored silk. The bottom edge of the *Casaque* is cut to form a deep rounded tab on each side, extending below the rest of the skirt. The back part of the *Casaque* skirt, forms two *bouffants* of equal length and size, rounded at the bottom edge. Starting from a rosette of rose-colored ribbon at the back of waist, a small tab of black lace slightly pleated, falls over these *bouffants*, and is attached to a similar rosette at the bottom of *bouffants*. This *Casaque* is trimmed all round by a *rûching* of rose-colored ribbon, and edged at the bottom by a flounce of black lace. The *rûching* round the tabs at sides, is continued to about half-way from the waist, and terminates in a large rosette of rose-colored ribbon at the edge nearest the *bouffants*. The sleeves are trimmed round the arm-holes by single *bouffants* headed by *rûches* of rose-colored ribbon, and at the wrists by reversed

cuffs, edged by narrow *rûches*. The waistcoat is of rose-colored silk, it is fastened by a row of buttons, and is cut rather long waisted. White lace Bonnet, trimmed by full-blown roses and foliage.

This Costume is from the MAISON GAGELIN.

COSTUME FOR HOME.

Fig. 2.—Dress à trois jupes. The under skirt is of pale *Jonquille* colored silk: it is made *en demi train* and is entirely without trimming. The second skirt is of white muslin. It is left open at the left side, as far as the waist, the edges being turned back to form *revers*, these *revers* being kept in their place by the two large *jonquille* rosettes which fasten the edges of the opening. This skirt is trimmed all round and up the side opening by a *jonquille* satin ribbon. The third or upper skirt, is also of white muslin, and is edged all round by a *fluted* flounce of *jonquille* colored satin. It is caught up *en bouffant* at the back, and falling over it, is an *eventail* or fan-shaped trimming of *jonquille* ribbon, which starts from a rosette placed at the back of the *ceinture*. The *corsage* is trimmed *en berthâ* to correspond with the upper skirt, and the fronts above the *berthâ*, are fastened by three small rosettes of *jonquille* ribbon. The sleeves consist of *bouillons* of white muslin, arranged horizontally, and separated by bands and small rosettes of *jonquille* colored ribbon.

This Costume is from the MAISON GALLOIS GIGNOUX (*aux Trois Quartiers*) Boulevard de la Madeleine.

CARRIAGE OR AFTERNOON PROMENADE COSTUME.

Fig. 3.—Dress of *Mauve* silk, the skirt *en train* and entirely without trimming. The *Casaque-Mantelet* is of black silk. It is made without sleeves, is open at the sides, and forms deep square tabs both at the back and in front. We give the pattern full-sized. It is edged all round by a narrow black lace, headed by two *rouleaux* of black satin, and is fastened up the front by a row of buttons. *Princesse ceinture* of black silk, having a rosette at the waist, starting from which, and falling over the back skirt of the *Mantelet*, is a small *bouffant* of black silk and two long pointed ends or tabs which are edged like the rest of the *Mantelet*. Black lace Bonnet, trimmed by field flowers.

This Costume is from the LIEUX DES NATIONS.

PLATE THE THIRD.

BALL OR EVENING COSTUME.

Fig. 1.—Dress of white *tulle*, the skirt

formed of rows of large *bouffants*. The *Sortie du bal* is of white *Poult de soie*, lined with sky-blue satin. It is of the *Mantelet* shape, forming a cape with large hood, and having long pointed ends in front, it is edged all round by three rows of gold braid. The front ends are each trimmed at the points by two gold tassels, and the fronts are fastened at the neck by gold clasps and tassels.

This *Sortie du bal* is by MADAME ELISE, 64, rue de Richelieu, Paris.

BALL COSTUME.

Fig. 2.—Dress à deux jupes, of rose-colored *Poult de soie*. The bottom of the under skirt is trimmed by a broad flounce of rich white lace, headed by a band of white satin, on each side of which is a narrow quilling of rose-colored ribbon. The second skirt is left open on each side as far as the waist, the back part being gradually rounded off to form a long train, and the front part forming a short rounded *tablier* or "apron." The edges of both the train and *tablier* are scalloped out and trimmed by two narrow bias bands of white satin, forming a border. The upper portion of the spaces at the sides, between the *tablier* and the train, are filled in by draperies of white *tulle*, with three bows of rose-colored satin ribbon graduated in size and placed at equal distances. A bow and short ends is placed at the back of waist, and starting from underneath this bow, and reaching nearly to the bottom of the train, is a broad tab or lappet, composed of a central band of white satin, edged on each side by a broad rich white lace, and having six *papillon* bows of rose colored satin, placed at equal distances upon the white satin band. The top part of the skirt is covered by a scalloped *basque* of silk, the edges of which are trimmed like those of the train and *tablier*. The *corsage* is trimmed by white lace arranged *en berthâ*, and headed by two narrow *ruches* of rose colored ribbon. The sleeves are of white lace, and on each shoulder is a small bow of ribbon.

This Costume is by M^{ME}. DU RIEZ, 8, Place Vendôme.

BALL COSTUME.

Fig. 3.—Dress à deux jupes of white *tulle*. The under skirt is formed entirely of horizontal *bouillons*, and is entirely covered by garlands of small roses with buds and foliage, arranged obliquely. The upper skirt forms a *tunique*, and is looped up at the sides by *bouquets* of roses (with long trails) so as to form two deep *bouffants* which reach to about half its depth, below which it forms a train. At the back of this skirt is also a

Watteau pleat, starting from under the *bertha*, which is of white *tulle* trimmed by a garland.

This elegant Ball dress is designed by M^{ME}. ROSSIGNON, *rue de Provence*.

PLATE THE FOURTH.

MORNING WALKING COSTUME.

Fig. 1.—Dress of striped *cérise* and white or maize *Poil de chevre*. The bottom of the skirt is trimmed by a band of *cérise* silk, above which are four fluted flounces of white or maize-colored *Poil de chevre*, falling over each other, and all edged by *biais* bands of *cérise* silk, the top flounce surmounted by a *rûching* similarly bound on each edge. These flounces cover about one third of the skirt. The *Casaque* is of black silk, edged all round the bottom by a broad black silk fringe, headed by two narrow pipings of *cérise* silk, which are carried up the centre of back, a row of *cérise* buttons being placed in the narrow space between the pipings. The *Casaque* is caught up at each side, and fastened by a large rosette of *cérise* ribbon; starting from these rosettes it is cut open as far as the waist, the opening bound by *cérise* silk, and fastened by a row of *cérise* buttons. At the back of waist is a large rosette with two long floating ends of broad *cérise* ribbon, trimmed at the ends by a deep fringe. The rows of piping and buttons by which the skirt of the *Casaque* is trimmed, are continued up the centre of back, the pipings being carried over the shoulders and down the front edges. The sleeves are trimmed at the back by one row of *cérise* piping, and a row of buttons. Leghorn hat, trimmed by feathers, field-flowers, and black velvet.

This Costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

COSTUME FOR HOME.

Fig. 2.—Dress à deux *jupes*, of rich blue silk, or *cretonne de soie*. The lower skirt is cut with a train of moderate length, and is trimmed near the bottom by a *ruche* of black silk, edged on each side by a narrow *jonquille* colored ribbon. The front of this skirt is trimmed by a row of black silk buttons. The upper skirt is *en tunique*; the front corners are cut to form deep points slightly rounded from the front, and extending considerably below the back part of the *tunique*, which is caught up by large rosettes of black ribbon, edged by *jonquille*, and is arranged to form a large *bouffant* with a deep frill beneath it. The whole of this *tunique* is edged by the *rûching* of black and *jonquille* ribbon, and starting from a

rosette at the back of waist, a sort of square jockey of blue silk (edged by the *rûching*) falls over the *bouffant*. The *corsage* which is cut square in front, is edged at top, by the *rûching*, and the sleeves, which extend only to the elbows, are similarly edged, and have double frills or ruffles of white lace. White muslin *Chemisette*.

This Costume is from the MAISON GAGELIN, *rue de Richelieu*.

COSTUME FOR THE CARRIAGE,

OR FOR AFTERNOON PROMENADE.

Fig. 3.—This dress consists of an under-skirt and a *tunique* or train, both of pale *mauve* silk. The bottom of the under-skirt is trimmed by a flounce of similar silk, headed by a band of white *guipure* lace; at a short distance above which, is another similar band. The back part of skirt, which forms the train, is edged all round by narrow white *guipure* lace, it is caught up at the left side near the waist, and fastened by a knot of the *mauve* silk with two *filé* ends, edged by the narrow *guipure* lace. The top part of the train forms a *bouffant* at the back and the front is trimmed by deep *basques* of the silk, vandyked out and edged by *guipure* lace. The lower part of the *corsage* is trimmed by *guipure* lace, which is carried all round the arm-holes. The upper part, which is cut slightly open on the chest, is similarly trimmed, and the sleeves have cuffs of *guipure* lace. Straw Hat, trimmed by white lace, feathers, and roses.

This Toilette is from the MAISON GODON, 422, *rue St. Honoré*.

PLATE THE FIFTH.

No. 1 is a FANCHON BONNET of Italian straw, trimmed in front by a garland of wild flowers with long grass. It has one continuous *bride*, formed of a double row of black lace, gathered at the upper edge, and on the left side of which is placed a large group of bows of black ribbon. There are also black ribbon strings to fasten at the back. This bonnet is by M^{ME}. MARIE LEMAÎTRE, *boulevard des Italiens*.

No. 2 is a FANCHON BONNET of rice straw, and having in front a broad flat border, in the centre of which is placed a band of black velvet ribbon. It is trimmed by fullings of black *tulle*, which is carried to the back of the bonnet forming a fall, edged by a frill of black lace, with a trail of chestnut leaves and fruit, and a single rose-bud, falling over it. The front of the bonnet is also trimmed by black lace and a large full-blown rose with foliage, buds, and chestnuts enveloped in their outer shell. The *brides* are of black lace, headed by a narrow edging and fastened by bows of black ribbon. It is by M^{ME}S. BRIET ET G^{ROFFRE}, *rue de Richelieu*.

No. 3 is a BADOIS HAT of black straw, trimmed all round by large *Marquises*, divided by groups of bows of black ribbon. In the front is a rare bird, and at the back are lappets of white lace, dotted with small bows of black ribbon. Strings of black ribbon to fasten under the *chignon*, at which point they cross and are joined to the lappets by bows and ends of ribbon, with a

Marguerite in the centre. On the string that passes round the left side of the *chignon*, is placed a *bouquet* of *Marguerites* with bows of black ribbon. This hat is by MESSAMES BRIE ET GROFFRIN, *rue de Richelieu*.

No. 4 is a round HAT, very deep at back and front, and turned up at the sides, which are lined by Havannah silk. It is trimmed at the left side by ribbon of the same color and by a gold buckle, starting from which an Havannah colored ostrich feather is carried round the hat and hangs down the back. It is by MADAME DETOURMANTELLE, *Boulevard des Italiens*.

No. 5 is a round HAT of Italian straw, trimmed by a *ruche* of black lace, with crosses of narrow black velvet ribbon at equal distances. In front is a *bouquet* composed of a full-blown double scarlet poppy with a bud and several ears of wheat, and some bows of black lace; and at the back are lappets of black spotted *tulle*, edged by black lace. This hat is MADAME LEBLANC-NET, *rue des Martyrs*.

No. 6 is a HAT of Italian straw, with turned up edges composed of black straw. It has an upright trimming of black lace, which is carried all round the hat, terminated at the back, by floating ends. On the top is placed (near the back) a *bouquet* of wild flowers with bows of black lace. It is by MADAME FELICIE PACHE, *rue de Richelieu*.

No. 7 is a round HAT with a slightly raised crown, and composed of Italian straw. It is trimmed by black lace and by a garland of *roses de Mai*. At the back are bows of black lace with roses in the centre, and two round shaped lappets consisting of a double row of black lace joined in the centre. Near the point is an *aigrette*, also of black lace. It is by MME. HUSBAND, *rue Laffitte*.

No. 8 is a HAT of Italian straw. It partakes slightly of the character of a *Fanchon* bonnet, having a deep brim or border, which is covered by a *ruching* of black *tulle*, in the centre of which is a fancy trimming of black lace. At the left side is a large scarlet rose with buds and foliage, and at the back are two bows and ends of double black *tulle*, an *aigrette* of jet being placed in the centre of the group of bows. *Brides* of black *tulle* fastened by bows. This hat is by MME. FELICIE PACHE, *rue de Richelieu*.

No. 9 is a HAT, similar in shape to the preceeding one (No 8.) The front border is trimmed by half-open roses with buds and foliage. The back of the hat is crossed by black ribbon, to which attached a double frill of white blond and black lace, and this trimming is continued down the side forming a continuous *bride*, on which is placed, at the left side, a *bouquet* of rose-buds, surrounded by bows of black ribbon. This hat is by MADAME ESTHER, *rue de Richelieu*.

No. 10 is a FANCHON BONNET of rice straw trimmed by wheat ears, half open roses, and black lace. At the back is a frill of black lace, which is continued down the sides, forming a continuous *bride*, gathered at the upper edge and having a narrow heading. On this *bride* is placed at the left side, a bow of rice straw with a single wheat ear in the centre. At the back are strings of black ribbon to fasten under the *chignon*. It is by MADAME HUSBAND, *rue Laffitte*.

DOROTHEA.

It was not a cheerful house certainly, nor pleasantly situated, for the look out in front, was upon the dirty windows and smoky walls of a carpet-manufactory, while at the back a bit of ground covered with weeds, oyster-shells, broken glass, and the like trifles, could scarcely be considered agreeable even by contrast with the front view.

The interior of the house was a degree or two prettier, inasmuch that womanly hands had tried their magic art of adornment,

though in a very poor and simple way. Perhaps too, the room softened by the Midsummer twilight showed less of its bare poverty than if the noonday reigned. From the silence which pervaded it, you might have thought the room empty, until you saw in an arm-chair near the fire-place an old woman seated, with knitting needles moving mechanically in her hands. Moreover, by the window looking out on the dim street below, as if watching for some one, stood a younger woman. From her slight form and clustering curls of rich deep brown, you might have thought her very young, but coming closer, you could mark the lines on the forehead, and the set look of the features, and even the grey hairs here and there. So you would know that Dorothea Fletewood was no longer a girl.

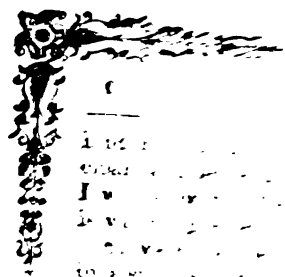
Thirty-three years before, in a very different home, Dorothea came, a little girl-baby, to fill to the brim with happiness, cups which had already seemed running over. She passed from a playful child to a graceful girl, and again to a lovely woman. Then troubles came, loss of fortune, loss of friends, a changed life and home. The star of every social gathering, the belle of every drawing room, became only the sunshine of one poor home. But she *was* its sunshine, and when, after years of wretched waiting and hoping for better times, her father died, he blessed her with his latest breath for her love and tenderness. And he gave her parting words, which she promised to lay up in her heart, and obey evermore. They were these—“Lovers you have had many, and may have yet, for you are beautiful, my child, but you can have but one mother. She is old and lonely and helpless. Never put any man's love before her, and God so prosper you as you shall faithfully keep your trust, which I give you.”

So as the years rolled on, Dorothea had refused all lover's offers, and had listened to no lover's words, until just two years before the time I write.

* * * * *

Dorothea still stands at the window, looking out upon the slowly darkening street. One by one, lights sprung up around, the lamps were lit, and the shop-windows, higher up the town, past the factory, began to look bright and cheerful.

Then her gaze left the street below, and was raised to a small window in the factory opposite, the first place where the gas had been lighted. The window is too smoky and dim, for you, dear reader, to see what is be-



I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you.

I cannot begin to tell you how much I have been thinking of you. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you.

The next morning Deborah rose almost before the sun, and, having put on her dress, she went down to the lower room to make some arrangements for the journey they were about to take. When all was completed, and their simple meal prepared by Deborah's own hands, she kept no servant, was ready, ere she went according to custom, to dress her mother. Deborah sat down to her desk, and wrote the following lines—

"We are leaving here for a few days. You will notice when we return."

This she enclosed in an envelope and carefully sealed, then placing the note carefully in her pocket, she went upstairs.

Reader, we dare not follow her beyond

[illegible][illegible][illegible][illegible]

hind it, but if you will share my invisible cloak, and leave Dorothea for a little while, I will show you the interior of the room she is watching so earnestly.

So we cross the road, enter the factory by a small side door, and ascend a steep, narrow staircase. Facing us at the top, is a door, on which is painted in white letters, "Senior Clerk's Office," with a slit below for letters. Ordinary people when they wish to enter this room, first tap at the door, but we, by reason of our invisibility, can pass on without this ceremony. . . Sitting at the desk, writing away for bare life, as it were, is the senior clerk, to whom this room is sacred, Robert Salisbury by name. He is a tall young man, with a slight stoop in his shoulders, more remarkable for delicacy of figure than for physical strength. But his face was a picture. The forehead high and white, shone under masses of chestnut hair, thickly threaded with gold. His blue eyes had an almost womanly tenderness in their depths, though they could flash at times, as *they* knew who best knew Robert Salisbury.—

I cannot linger on every feature, for the face seems to shine down on the page as I write, flooding it with its own glory. I cannot describe it as an ordinary face, memories too sacred and tender nestle around it, which, if torn from their resting place, will bleed afresh. A veil woven of true heart-strings has covered this *one* face for many a day; and ill fare the hand that rudely draws aside the quivering cover. Other faces may be fair, other faces may be dear, but this one is hidden, until true eye meets true eye, tried heart, tried heart, in "the land whence we shall go no more out for ever." Steadily and swiftly the pen glides along the paper, and while he is hard at work, let us take a peep into the desk of the senior clerk. Plenty of receipts, invoices, and printed forms of all descriptions lie outwardly, but *I* know of a secret drawer there, and reader mine, I will show it you. Softly we open it then, and there under layers of silver paper, lies—a crumpled letter, a faded bunch of violets, a little lace cobweb of a handkerchief drawn and knotted through a woman's wedding-ring. Close we the drawer again, for Robert Salisbury rises. His day's work is done. He puts everything he has used away carefully, each article in its accustomed place, and then sits again to the desk. He folds and encloses in an envelope a piece of crisp paper, looking like a bank-note, and taking the same in his hand, having locked both desk and door,

he descends to the street.

Still at her window stands Dorothea Fletewood. The senior clerk casts a cursory glance that way and then walks away quickly. Dorothea still remains standing. Presently he is seen sauntering again down the street, this time on the side opposite the factory. He reaches the house. Dorothea steps back within the shadow of the curtain. One moment more the senior clerk has passed on, and a letter lies white on the dark, faded carpet. She takes it up, and presses it passionately to her lips, then hastily concealing it draws the curtains across the window, and lights the gas within the room.

"Dorothea," said her mother, who was nearly childish, "I want to go out somewhere. I can't live here any longer, you said one day I should go to Fletewood again. Why don't you take me, Dorothea?"

"Should you like to go, mother," said Dorothea tenderly, "well I will take you."

"When shall we go, then?" eagerly enquired the old woman. "Shall we start to-morrow? Ah! let us go to-morrow."

"Yes," answered Dorothea, "we will start to-morrow." There came a dull pain into her heart at that moment, and with a passionate presentiment of what was at hand, she threw herself on her mother's neck and wept. It seemed to the old mother that her child was a baby again, for she caressed her and murmured indistinct words of tenderness, such has she had used thirty-three years before. So Dorothea lay there, and wept away her hidden sorrow, and grew calm again. And still the mother murmured, her thoughts strangely blending the past with the present. "We shall go to Fletewood to-morrow,—Baby and I—to-morrow."

The next morning Dorothea rose almost before the sun, and cautiously leaving the room, lest she should disturb her mother, who seemed fast asleep, she descended to the lower room, to make some arrangements for the journey they were that day to take. When all was completed, and their simple meal prepared by Dorothea's own hands, (for they kept no servant,) was ready, ere she went according to custom, to dress her mother, Dorothea sat down to her desk, and wrote the following lines.—

"We are leaving here for a few days. "You will notice when we return."

This she enclosed in an envelope and carefully sealed, then placing the note carefully in her pocket, she went upstairs.

Reader, we dare not follow her beyond

the threshold of the door, but as we linger outside what do we hear? A shriek, keen and piercing, loud and long, then a heavy fall upon the floor. That bitter cry reached the street, startling the passers-by, and among others, Robert Salisbury, the senior clerk, just as he was entering the little side door, leading to his office. One moment he paused with blanched cheek, then rushed across to the house-door. It was locked. Without a second's delay, he turned to the window, the same into which he threw his letter last evening. The standers-by heard the crash of breaking glass, and saw him disappear into the house. Through the breach he had made, two policemen entered and kept out the curious throng, who gathered round awestruck at the fearful cry, and eager to know what it meant. And while they questioned among themselves, one of the officers came to the window, and drew down the blind, saying as he did so,—

"Mrs. Fletewood is dead. She died suddenly in her bed this morning early." Hearing this, the crowd gradually dispersed, somewhat disappointed it would seem, that nothing more terrible than sudden death, had caused that cry which had startled them, and woke such awful echoes in the quiet street that morning. Then came forth the men, and departed in search of proper assistance. But Robert Salisbury came not out. No, he sat in that darkened room, whither he had borne Dorothea senseless from the death-chamber, and watched her as she lay still half unconscious. It was only for a few minutes that he was thus alone with her, for two women soon came and took possession, but during that short space, he had time for bitter pangs. He thought of that cold dreary morning, two years before, when Dorothea Fletewood became his wife for her mother's sake, because she could find no work whereby to maintain her, and could not bear to see her want before her eyes. Then of the two years themselves, during which they had so carefully guarded their secret, that no living soul could guess they were more than common acquaintance. Then of the golden ring, which she had so lightly given into his keeping on their wedding day, and the lace handkerchief which he had begged for at the same time. Then he looked at her, his wife indeed, but only in name, for no kiss of his had ever lighted on those lips, those cheeks, those eyes. No smile of love had ever illumined her face at his coming, for she had told him frankly she did not love him, nor would she ever have

yielded to his passionate entreaties to give him a right to assist her, but for her mother's sake. Now, he thought even that was gone, and she perhaps would leave him alone, without even the satisfaction of caring for her, and looking sometimes on the idolised face which was so dear to him. In his agony at this idea, he bent over her, as though to snatch her, to his heart, and for once at least, if never again, to hold her there, and kiss her poor pale lips. But he checked himself, and remembered their compact, in which he had promised it should be reward enough for him, to call her his wife in his heart, and should refrain from expressing an affection she valued indeed, but could not understand or return.

But his heart was broken within him as he looked at her thin face and neck (which had been uncovered to give her air), through which the bones stared as if to bear witness of the silent privations she had endured.

"My darling," he murmured, "my poor, proud darling, if only I might care for you all my life long." Then his place was usurped, and having no further pretence for lingering, he went over to his own office, where the daily wear and tear was going on, and in which he must take his share, though his heart was bleeding the while.

A week afterwards, Dorothea Fletewood sat in the lonely house, from which all that remained of her mother had gone forth. She was attired in deep mourning, and on her lap lay an open letter. It was from Robert Salisbury and was worded thus,—

"My great care for you must plead for my writing to you now. I only want to know what you mean to do, and if I can help you. Though you cut me off from all share in your future life, at least let me have the consolation of knowing where you are and how all is with you."

When she had finished reading, Dorothea rose from her seat, and looked long and earnestly towards the little office window above. I cannot tell you of what she thought, for she uttered no word. At last the sun went down, and the twilight crept with quiet feet into the streets and lanes of the town. She threw on a dark shawl, and stood close to the window. Still she watched till the lights were all lit in the town, and also the light in the office, just as she had watched them a week ago, before the awful change came, whose dark shadow clung heavily to her now. At last, the little office was darkened, and through her open window she could hear the senior clerk locking up for the night. First giving a hasty glance up and down to see

that the street was empty, she left the room and the house, and crossing the road, reached the side door just as Robert Salisbury was opening it. Before he could speak, she laid her hand on his arm, and said in a low, hurried whisper, "Let us go to your room, I am not alone at home, you know, and I have something to say to you."

He turned round, and securing the door on the inside, preceded her up the steep staircase, and hurried into the room to light the gas. He then handed her the sole chair the place contained, and remained standing before her. Though outwardly calm, his heart was noisily beating, and a thousand voices seemed ringing in his ears, saying,—

"She is going from me. She has come to say farewell."

Finding he did not speak, she rose up and said in a low tone—

"I received your letter. I am come to tell you what I wish to do."

"Yes," he murmured, then thinking only of his great love, and forgetting his great woe, he added—

"Can I help you? tell me, what shall I do?"

"I want you to give me something."

"Anything," he said eagerly, "everything I have."

"Then give me my wedding ring."

He looked at her sadly, reproachfully, and said—

"Is this because you do not trust me?"

Then before she could reply, his pent-up woe broke forth,—

"Oh let me keep it, let me keep it. It is all I have of yours. Indeed I will not trouble you, I will go away if you wish it, but let me keep the ring."

She had covered her face with her hands at hearing his appeal, and was too agitated to reply. Unselfish as he was, fearing to grieve her, rather than remembering himself, he turned to his desk, unlocked it and took from the secret drawer, the ring. He withdrew from it the handkerchief, and coming to her, held it out. She lifted her face from her hands, and without taking it, she looked earnestly at him for a few seconds.

"Robert," she said, "do you love me?"

"Need you ask?" he replied bewildered at her manner.

She stretched forth for the ring, not her whole hand, but the slender third finger, and whispered,

"Give me the ring Robert, as you gave it me before. I can love you now."

H. S.

The Theatres.

ROYAL ITALIAN OPERA.

The opera season at this house is proving a most brilliant and successful one, the united company being the finest *Troupe*, that has ever delighted the lovers of Lyric art. *Mme. Patti* made her first appearance in the *Sonnambula*, and was received with the greatest enthusiasm, and she has since appeared in *Don Giovanni*, *Don Pasquale* and *Il Barbiere*. *Madlle Titien*s splendid talents have been well displayed in *Don Giovanni* and in *Roberto il Diavolo*. *Madlle Christine Nilson* appeared in the *Traviata*, *Mariha*, and *Lucia di Lammermoor*, while the revival of *I Puritani*, brought forward *Madlle Ilma di Murska* in one of her best parts.

THE NEW QUEEN'S.

This theatre has re-opened with a new Drama entitled "*The turn of the Tide*." This piece which is founded on *Mrs. Edwards* novel "*The Morals of Mayfair*," is replete with dramatic and scenic interest and reflects the highest credit on the author for his adaptation. The piece is well acted and the scenery is very good.

STRAND.

Fox versus Goose is the title of the last new farce at this theatre, which must be pronounced highly amusing. The chief characters are *Mr. Fox Fowler*, an adventurer and impostor, admirably acted by *Mr. Belford*, and *Jack Gosling* in which part the talented comedian *Mr. J. S. Clarke*, finds a first rate opportunity for the display of his irresistibly exuberant humour. *Mr. Brough's* last new burlesque *Joan of Arc*, continues its success.

NEW HOLBORN THEATRE.

Mr. Barry Sullivan's selection of *Lord Lytton's* favorite play of *Money*, to inaugurate his campaign at this theatre, has proved most successful, if we may judge from the crowded and enthusiastic audiences that nightly witness its representation. *Mr. Barry Sullivan* as *Evelyn*, is deserving of the highest praise, his performance being marked by great dignity and refinement.

NEW ROYALTY.

At this favorite little theatre the great attraction is *Mr. Burnand's* last new piece of extravaganzas, *Billy Taylor, or War in the Cariboo*; this piece can hardly be called either a burlesque or an extravaganza, and we can only describe it as combining all the fun and dash of a burlesque, with the humor and wit of a good farce. Of course this piece will have an immense run, so that on this occasion we will only say, that *Miss Oliver* gives a charming picture of the brilliant, coquettish, *Lady Clara Veer de Veer*, and makes a most bewitching and efficient *Drummer Boy*.

THE RACES AND FETES.—Ladies who visit these fashionable resorts are most earnestly recommended to make a free use of the cool and fragrant preparation so widely reputed, namely, the *Kalydor* of *Messrs. Rowland and Sons*, in order to obviate the very serious effects of dust and heat, with their concomitants, tan, freckles, eruptions, and the like. The simplest causes in existence—the warmth of the sun, the damp of the shower—nay, the very influence of the atmosphere itself, so genial and so healthful in other respects, are all prejudicial to female charms, producing freckles, tan, sun-burns, and a host of cutaneous affections, which render it an imperative duty to provide a safeguard against these evils; so that no lady who values the delicacy and beauty of her complexion should be without a due supply of *Rowlands' Kalydor*—the only safe, gentle, and efficacious preparation for preserving and beautifying the skin which scientific research has yet discovered. Persons of delicate habit are particularly susceptible of the influence of the atmosphere; and ladies, whether frequenting the crowded saloon, the close assembly, the rural ride or drive, should invariably have recourse to that excellent preparation, which is found to be the most gentle, yet powerful, preservative that science has discovered for the preservation of female beauty and grace.



June 1869

Plate 1

Le Monde Élegant

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Le Monde Élegant



Le Monde Élegant



THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 547.

JULY, 1869.

VOL. 64.

Observations

ON LONDON AND PARISIAN FASHIONS.

The Summer has at last fairly set in, and we are now in the height of the London and Parisian Seasons, with their brilliant Fetes, Flower Shows and Fashionable Promenades. In London the elite of our Rank and Fashion are seen in Hyde Park, enjoying the Morning Promenade or the Afternoon Drive, which are so appropriate for the display of those delicate Summer materials, and of those rich and elegant Toilettes, so well represented on our Plates of Costumes.

As to style and form, we have only to report a continuation or development of what we have named in our preceding Numbers of this season.

Dress skirts are plain in front, but have more fulness at the sides and back. Both the short walking dresses cut just to clear the ground, and the long train skirts, are equally fashionable; the former are most appropriate for the morning and the latter for the afternoon Promenade or Drive. The *Panier* or *Bouffant* style of gathering up or fulling the skirts at the back, is introduced in some form or another, into almost every Toilette, and indeed the elaboration of this style could hardly be carried further than is displayed in fig. 3 plate 1, or fig. 2 plate 2, the first named of these Toilettes being from its richness and form, alike suited either for morning or afternoon wear. Fig. 2 plate 4 is another very elegant Costume for a young lady.

All dresses are most elaborately trimmed, and for the richer materials are generally made to match the dress. For the lighter materials peculiar to Summer, we have to notice the adoption of very narrow edgings or pipings, of brilliant colored silk or satin.

The recent visit of the Prince and Princess of Wales to the East, caused the new Sultan shade of red to be very much worn towards the close of the past season, and a

brilliant modification of this color has been introduced for Summer wear, which forms a most *recherché* Toilette, see fig. 3 plate 4.

For Summer wear, Toilettes, as they are now made, do not always require the addition of a *Mantelet* or Jacket: when these are worn however, they are generally without sleeves, as shown on fig. 3 plate 2.

In dress bodies the square open Watteau shape is the most fashionable.

Ceintures are now worn to almost all Toilettes, whether for indoor or outdoor wear, even *Basquines* and *Fichus* having waistbelts outside.

Two of the newest and most elegant Evening Toilettes are shown on Plate 3.

In Hats there is no important change in form, and in Bonnets the *Fanchon* shapes are the most fashionable. They are now generally trimmed with *fleurs de la saison*, and we accordingly find that the favorite flowers this month are roses, *Marguerites*, field-flowers, and sometimes wheat ears and cherries.

THE FULL-SIZED PATTERNS.

As we are now in the Summer Vacations, we present our readers with two full-sized patterns for little girls.

The first is a *BASQUINE POLONAISE* for a girl about 9 or 10 years old, to be made *en suite* with the dress for out door wear, and trimmed to correspond. It consists of back, side-piece, front, and sleeve; it is tight-fitting and is to be worn with waistbelt outside. On the front we have marked the buttonholes, and the slash which is to be taken out in the chest to define the figure; the small cuts at top and bottom indicate the middle of front. The button hole front crosses over on the chest in a large point, or *revers*, and the front edge of skirt slopes off from the middle of waist to the sides. The *Basquine* and dress would look very well made in any light grey Summer material, and edged with narrow *biais* bands of *cerise* silk or satin: the skirt made in a succession of narrow flounces, and edged to correspond.

The second pattern is a *SQUARE OPEN BODY à la Watteau*, for a little girl 8 years of age, suitable for almost any Summer dress or material. It consists of back, side-piece, and front, all of which pieces will, from their form, be easily distinguished from the pieces which compose the *Basquine*.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—This dress which is of grey Sultana, is composed of a *tunique* cut *en train*, and a *tablier* of the same material. The *tunique* is trimmed all round, by three small flounces, falling over each other, and headed by a double *biais* band and a narrow quilling. The *tablier* is trimmed by a succession of double *biais* bands of the Sultana arranged horizontally, extending (at equal distances), from the bottom of the waist, and continuing half-way up the *corsage*, at the sides of which they are terminated by *bretelles*, composed of *biais* bands of the same material. The back of *corsage* is similarly trimmed. The back part of the *tunique* is trimmed by a deep rounded *bouffant*, edged by a single flounce and *biais* band, with a narrow quilled heading, and falling over the *bouffant* are two broad square shaped ends similarly edged, which start from a small tab. The *Ceinture* is fastened in front by bows, and the *corsage* closes by a row of buttons. Tight-fitting sleeves trimmed at the wrists by *gauffred* frills and bands.

This Costume is from the MAISON BOUDET, Boulevard de la Madeleine.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress à deux jupes. The under skirt is of sky-blue silk and is trimmed at the bottom by a band of white Foulard spotted with blue, and edged by blue fringe. The upper skirt is *en tunique* and is of white Foulard with blue spots; it is open in front. The bottom is hollowed out into four festoons, which are scalloped and edged by blue fringe. The back forms two *bouffants*, falling over which is a group of four tabs edged by fringe, and starting from a small rosette. *Corsage* and sleeves of white muslin, the sides of the *Corsage* is trimmed by scalloped *bretelles* of the Foulard edged by fringe. Waist-band of blue ribbon. Straw Hat, trimmed by field flowers and black lace.

This costume is from the MAISON LECLERC, Boulevard des Italiens.

MORNING WALKING COSTUME.

Fig. 3.—Dress à deux jupes. The under skirt is of rose-colored and white plaid silk, and is entirely without trimming. The upper skirt and body are of maize-colored Foulard. The skirt is caught up at each side and at the back, and edged by a *ruche* of

rose-colored silk. Falling over this skirt, is a *basque* of the maize Foulard graduated towards the back where it disappears under two large loops with floating ends of plaid ribbon. The *Corsage* is square both at back and front, and is edged by a *ruche* of rose-colored silk, and fastened by buttons, and the sleeves are trimmed to correspond. Muslin Chemisette. Straw bonnet, trimmed by roses of mixed colors, and black lace.

This Costume is from MAISON DU LOUVRE, rue St. Honoré.

PLATE THE SECOND.

MORNING WALKING COSTUME.

Fig. 1.—Dress à deux jupes and Casaque *en suite*, of grey or white Cambric muslin. The bottom of the under-skirt is trimmed by a flounce of the same material, scalloped and bound by scarlet silk, and in each scallop of the bottom edge is an embroidered spot. The upper skirt is deeper at back than in front, and is similarly trimmed, and also caught up at the sides by bows of scarlet ribbon. The *Casaque* is edged to correspond with the flounces. It is turned back *en revers* in front and the *revers* are covered by embroidered spots, and the *Casaque* is fastened in by a *ceinture*, forming easy pleats, and at the back are Princess bows and ends. It crosses slightly over the chest, and the neck is trimmed by *revers* covered by spots, beneath which it is fastened to the waist by rows of buttons. Straw Hat, trimmed by black lace and flowers.

This Costume is from the MAGAZIN DU LOUVRE, rue St. Honoré.

MORNING WALKING COSTUME.

Fig. 2.—Dress à deux jupes, of maize colored Sultana. The lower skirt is of moderate length, and is trimmed at the bottom by a flounce, bound at the top by blue silk and put on with a small heading fastened by a band of the Sultana edged by blue silk. The front and back of upper skirt are in separate pieces, and are bound by Sultana edged by blue silk. The spaces at the sides are filled in by folds of Sultana arranged horizontally. Two large spaces are cut out of the back portion of this skirt, and are edged by the narrow bands, and filled in by puffings of Sultana, forming two *bouffants*, and falling over the upper one is a group of bows with floating ends. Below the *Ceinture* are two graduated *basques*. The front of this skirt is slightly rounded. The *Corsage* is trimmed by a *Pelerine* of Sultana, edged to correspond with the skirts, and crossing over

the chest, (fastened by a row of buttons), it passes under the *Ceinture* and terminates in two small tabs or *basques*. Straw bonnet, trimmed by wheat ears, flowers and lace.

This Costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

AFTERNOON PROMENADE OR
CARRIAGE COSTUME.

Fig. 3.—Dress of white muslin strewn with corn flowers and foliage. At the bottom of the skirt is a flounce on which is a garland of similar flowers. The *Casaque* is of black silk, it is without sleeves, and is cut up at the back and trimmed all round and up the openings by a flounce of black lace headed by a chain of bows of black ribbon forming a sort of *râche*. The trimming is carried up the sides, half-way to the waist. Starting from the back of neck is a loose Watteau pleat of black silk, which is partially concealed by a broad rounded tab formed of black lace joined in the centre, and on which are placed four bows of ribbon. The tab extends to the bottom edge of the *Casaque*, and is also carried round to the front of neck, and fastened by bows. The arm-holes are trimmed by frills of black lace headed by a chain of bows. Straw Hat, trimmed by field flowers and black lace.

This Costume is from the MAISON GAGELIN, *rus de Richelieu*.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress of pale pink silk, consisting of a train and *tablier*. The *tablier* is trimmed at the bottom by a white lace flounce, with a narrow heading, on which are five rosettes of pink ribbon. Above the flounce is an *Arabesque* of white lace and rosettes of pink ribbon. The upper part of the skirt is *en bouffant* at sides and back; the front edges being turned back to represent *revers* which continue up the sides of the *Corsage*, *en bretelles*; the space between being filled in by white lace and a rosette of pink ribbon. The sleeves consist of single *bouillons* of white muslin with rosettes; and at the back of waist is a large rosette with white lace ends.

This Costume is by MADME ELISE, 64, *rus de Richelieu*.

BALL TOILETTE.

Fig. 2.—Dress of light shaded silk or satin, the skirt is *en bouffant* and is entirely without trimming. The *Sortie du bal* is of white Cachemire; the back and front are square, and are edged by a double row of

gold braid, with a narrow *Arabesque* pattern in the space between, and this trimming is carried up the centre of back to form a pointed tab. The upper part of back is trimmed by a similar tab, starting from the neck and carried round to the front. The sides of this *Sortie du bal* are also square and are cut separately from the back and front, to which they are joined at the top of arm-holes, hanging loosely from this point, so as to represent large sleeves, and giving a Talma character to the garment. These side pieces are trimmed to correspond with the other portions, and have an *Arabesque* of gold in each corner.

This *Sortie du Bal* is from the MAISON DIEU-LA-FAIT, *Boulevard de la Madeleine*.

BALL COSTUME.

Fig. 3.—Dress of white muslin, the bottom of the skirt is trimmed by a broad double flounce surmounted by three narrower ones, all scalloped and bound by *jonquille* ribbon. To the front part is also added another and rather wider flounce similarly edged, and headed by a garland of field flowers. Starting from bouquets on the shoulders, *bretelles* of muslin (similarly edged) are carried down to the waist and widened out to form rounded tabs, supporting a *bouffant* at the back of skirt. On each of these tabs are two *bouquets* of field flowers, and in front, starting from under the top flounce, are two much shorter tabs on which are trails of flowers. The front of *corsage* is trimmed by a *bouquet* of field flowers, and at the back of waist is a large knot of ribbon, mixed with flowers, branches from which fall over the *bouffant*.

This Costume is from MAISON GAGELIN, *rus de Richelieu*.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress of sky-blue *Cretonne de soie*, or Foulard. The bottom of skirt is trimmed by three rows of white lace Insertion. The top of the skirt is trimmed in front by two square shaped *basques*, edged by a *ruching* and by a flounce of white lace. At the back is a sort of *tunique bouffante*, of blue silk, edged by the *ruching* and white flounce. The *corsage* is square at back and front, and is trimmed by *ruching* and white lace. Chemisette of white lace and insertion. The bows of the *Ceinture Princesses* are edged by white lace. The sleeves extend only to the elbows, and are edged by double frills of lace.

This Costume is by M^{ME}. BREANT-CAS-
TEL, 28, *rue des petits Champs*.

COSTUME FOR HOME.

Fig. 2.—Dress of buff silk. The bottom of skirt is trimmed by a flounce, edged by a *biais* band of violet silk, and headed by a broad pleating of similar silk, with a narrow quilling at each edge, and this pleating is repeated at about half-way between the top of flounce and the waist. The upper part of skirt is trimmed by a deep *bouffant à basques*, square at the sides and edged by a broad pleating of violet silk. The *corsage* is open in front, (forming a narrow square) edged by the pleating of violet silk and by a narrow lace. *Ceinture* of violet ribbon with bows and floating ends at the back. The sleeves have fluted cuffs of the violet silk.

This Costume is by MADAME GODON, *rue St Honoré*.

COSTUME FOR THE CARRIAGE OR FOR A
FLOWER SHOW.

Fig. 3.—Dress of bright *Sultane* silk. The skirt is slightly *en train* and is trimmed at the bottom by a broad flounce, headed by a double *biais* band and narrow quilling. The upper part is covered by two deep pointed *bouffants*, slightly rounded at the sides, pleated near the top, and edged like the flounce, with the addition of a frill of black lace. These *bouffants* fall over and partly conceal two other and much deeper *bouffants* at the sides of skirt. These are also pointed and edged to correspond. The *Corsage* has a narrow *basque* at the back, and is trimmed at the neck by a quilling of silk edged by black lace; this trimming crosses over the chest, and is carried down to the edges of the *basque*. The sleeves are trimmed at the wrists by black lace, *biais* bands and quillings, arranged *en chevron*, and extending to the elbows. Leghorn Bonnet, trimmed with black lace, field-flowers, and long grass. A black lace shawl or mantle might be added to this Toilette, which is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

PLATE THE FIFTH.

No. 1 is a round HAT of Italian straw. The form of this hat is quite new, the edge being turned up at the back. It is trimmed all round by black lace, which is nearly concealed by a rosette of butter-cups, foliage, and cherries. At the top of the Hat are two large bows of black velvet, with long ends which fall over the back. This hat is by MADAME ADELE BOUR, *rue Laffitte*.

No. 2 is a round HAT of rice straw, trimmed at equal distances all round, by bows of pink ribbon; the top of the hat being entirely covered by loops of similar ribbon, separated by a large half-open tea rose, with a spray of leaves. This hat is by MADAME DELAMARRE, *rue Laffitte*.

No. 3 is a FANCHON BONNET of rice straw, the edges

of which are turned back and lined with sky-blue velvet. The front is trimmed by a wreath of wheat, corn-flowers, and foliage, starting from which on each side a continuous spray of foliage and corn-flowers is carried round to the back of the bonnet, to fall under the *chignon*. There is also a continuous *bride* of black spotted net edged with black lace. This bonnet is by M^{ES}DAMES BRIE ET GEOFFRIN, *rue de Richelieu*.

No. 4 is a white chip BONNET partaking of both the *Fanchon* and *Togue* forms. It is trimmed in front by a full-blown rose with buds and foliage, and by Elder flowers. On the top is a group of bows of black ribbon starting from a knot of rose-colored ribbon. The back is trimmed by black ribbon covered with white *blonde*, and edged on one side by black lace, and this is continued down the sides, forming *brides* which fasten with a group of bows of black ribbon. This bonnet is by MADAME MARIE LEMAITE, *Boulevard des Italiens*.

No. 5 is a BONNET of Italian straw, trimmed in front by white lilac with foliage, and at the left side by a white ostrich feather. Starting from a small *bouquet* on the left side, is a continuous *bride* of *Jonquille* ribbon (caught in at intervals by sprays of leaves) and from the same point are suspended two long floating ends of similar ribbon. This bonnet is by M^{ES}DAMES BRIE ET GEOFFRIN, *rue de Richelieu*.

No. 6 is a HADOIS HAT of white chip, trimmed all round the edge by narrow white *blonde*, at short distances from which is a piping of rose colored silk. In front the hat is trimmed by a full-blown rose with buds and foliage and by rose-colored ribbon which terminates at the back with knots of similar ribbon and with floating ends, these knots being attached to a long trail of rose-buds and foliage which is carried round the left side. This Hat is by M^{ES}DMS. BRIE ET GEOFFRIN, *rue de Richelieu*.

No. 7 is a CANNEZOU of white muslin, with a square of white lace, edged by an embroidered band of Insertion and a narrow lace. The same Insertion edged on each side by the narrow lace, is carried from the neck down the centre of the square, and the neck is also trimmed by a double frill of narrow lace. At the left angle of the square is placed a rosette of bright green ribbon. The sleeves correspond with the square, and are also trimmed by rosettes of green ribbon. This *Cannezou* is from the MAISON LESIRE, *Boulevard des Capucines*.

No. 8 is a round HAT of Italian straw, the edges are slightly drooping and are trimmed by a narrow band of black velvet. The hat is nearly covered by black lace, and at the back are two round shaped lappets of spotted net edged by lace. On the top is a large group of field-flowers, a spray of which is continued round to the back and falls over the black lace lappets. This HAT is by MADAME HUSBAND, *rue Laffitte*.

No. 9 is a small CAP, composed of frills of white lace, and rose-colored ribbon, and having two long floating ends of rose-colored ribbon at the back. It is from the MAISON COLBERT.

No. 10 is a BONNET, consisting of two separate pieces of white chip. The front forms a broad band, indented in the centre and trimmed by five double bows of sky-blue ribbon. The back part is covered by sky-blue ribbon which is continued down the sides forming *brides*. On the top is a large bow of similar ribbon, and the sides are trimmed by *bouquets* of corn-flowers. This Bonnet is by MADAME DELAMARRE, *rue Laffitte*.

No. 11 is a FANCHON BONNET of black spotted *tulle*, trimmed by lace and bows of ribbon of the same color, and having in front, a large full-blown white rose with a bud. The back of the bonnet is also crossed by a *pleating* of black ribbon, which is continued down the sides, forming the heading to a continuous *bride* of black lace. There are strings of black ribbon to fasten under the *chignon*. This bonnet is by M^{ME}. MARIE LEMAITE.

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IDA'S AVENGER.

CHAPTER THE FIRST.

As mine own shadow was this child to me,
A second self, far dearer and more fair.

—*Shelley.*

Clare and Ida Guest were the motherless children of Richard Guest, banker, of London, and Fairleas, Essex. Brought up in the strictest seclusion, dependent on each other for happiness and society, it was no marvel that a stronger attachment than is usual, existed between the sisters, especially on the part of Clare, the elder. She was five years older than her sister, and remembered their mother, who had died at Ida's birth. Clare inherited much of her mother's character, a strong, determined will, a cold sarcastic manner, and deeper still, a dogged perseverance in the attainment of any desired object. Bright and clever she was, and witty withal, but even her pleasantest sallies were as sunbeams glancing on steel, bright and cold. She was generous too, though in a blind, mistaken way, yet her generosity had a quaint magnificence which suited her better than the humility of the really generous giver.

Indeed humility and Clare Guest were strangers. She had as it were shaken hands with pride,—or rather with proud reserve, and that quality was henceforth inseparable from her character. Such was Clare Guest to the world, but Clare Guest as her sister saw and loved her, was a different creature. If ever one woman felt passionate, worshipful love for another, Clare did for Ida. Her own right hand, her pride, her talent, were counted as things of light weight, balanced with Ida's love, which, if it possessed not the fire and passion which almost constituted Clare's, was yet very pure, earnest and true. She looked on her elder sister as something more than human, and would have unhesitatingly pronounced her the cleverest woman in the world. For herself, though her education had been carefully performed, she never brought any accomplishment beyond the pale of mediocrity. Ida Guest's only perfection was her beauty, and she was very beautiful. So totally different from her sister, that strangers ever failed to discover any relationship between them. Yet Clare had a peculiar, wild charm and grace in her mien and movement, while the ever-varying expression of her eloquent face, made it a pleasant study. But Ida was an acknow-

ledged beauty, with brown eyes and golden hair, and cheeks like pink spring roses.

When Clare was in her twentieth year, and Ida fifteen, a change imperceptible at first came over their quiet, un-shadowed home. Philip Aymestre, a ward of their father's, returned to Fairleas after a seven years' absence on the continent. Philip's father had been the banker's dearest friend, and the old man received again with open hands and heart, the brotzen man who had parted a smooth faced stripling from his home. A year passed away, during which Philip Aymestre was playing a long-planned game. Within the second year after his return, rather at the urgent request of her father than from her own inclination, Clare Guest married Philip Aymestre.

"I am an old man," said the banker to his daughter when urging the marriage, "and if I die, who will protect you and Ida. Philip is good and honest, and I can leave you safely in his hands."

Before, however, she consented, Clare exacted a promise from her father, that some certain provision should be made for her sister. He complied with her request, but stipulated that no definite step should be taken until after her marriage.

She became Mrs. Aymestre, and went abroad with her husband for three months, accompanied by Ida. On the very night of their return, Mr. Guest was seized with sudden illness. He lingered on a few days, stricken and speechless, and just at the last, collecting all his strength for the effort, he whispered to Clare who supported him.—

"Ask Phillip for the paper, he has it."

Ere she could reply the old man was dead.

After the funeral, search was made for a Will, but nothing was found. Clare asked her husband the meaning of her father's dying words, but he denied all knowledge of them, alleging that the old man's mind was at that time unsettled. Then all the fiery wrath stored in Clare's heart burst forth in a stream of passionate words.

"I know you, Philip, you have wronged poor Ida, I feel sure my father made some provision for her, and you know it too, but you think to say there is no Will, that you may enjoy my father's wealth in the right of your wife. But if there is justice in Heaven, you will not succeed."

"And if there are means on earth," he savagely retorted, "I will tame that proud spirit of yours, Mrs. Aymestre."

"Once more Philip," she said, "let me

ask is there to be peace or war between us?"

"I do not understand you."

"There may be peace," she answered, "if you will give my sister the portion intended for her, but war and division to the death, if you persist in wronging her."

"Are these your terms, Clare?"

"My only ones. Speak now once for all, Peace or War?"

He turned towards her a moment, and looking steadily into her eyes, said—

"War then, Mrs. Aymestre, I have waited long enough for my day, and now I have it."

"I am convinced now," she replied, "and I too say 'War,' and remember, if I am conqueror, ask no truce from me."

CHAPTER SECOND.

Alas ! the love of woman ! it is known
To be a lovely and a fearful thing ;
For all of theirs upon that die is thrown,
And if 'tis lost, life has no more to bring
To them, but mockeries of the past alone ;
And their revenge is as the tiger's spring,
Deadly and quick and crushing ;

—Byron.

About a month after the events above recorded, two persons were engaged in earnest conversation in the tiny drawing-room of a little villa in one of the London suburbs. They were a lady and gentleman.

The lady was very young, possibly not more than nineteen, and was very beautiful. Her companion was her senior by ten years, and though not handsome, had a frank earnest face, lit up with bright clear eyes. His hat and gloves lying on the table beside him, showed that he was a visitor to the lady, whose uncovered head and graceful home dress proved her the occupant of the pretty little house. He had evidently been telling her bad news, for her face was quivering with emotion.

"And you are sure?" she asked earnestly.

"Quite sure. I would not tell you, so long as there remained the shadow of a doubt."

"Would you have thought he would have wronged me so?"

"Ten years ago, I should have said 'No,' but Philip Aymestre has changed since then. But tell me when did you hear from him?"

"This very day—only this morning, to say he will be here to-night, and will have something to tell me: I shall be prepared for him."

"Nina," said her listener, "you had better not see him."

"Not see him," she repeated, "nay, but I will.—And now, do you leave me for the present, but come to-morrow and I will tell

you all." He rose, with a half sigh, and took her hand.

"Nina," he said in a solemn tone, "you have no friends here. You know Philip Aymestre has deceived you once. My child, he will again if you are careless. You know now he cannot marry you, leave him,—leave him at once, without seeing him. Come with me, I will ask my mother to take care of you; do not see him again."

"I will promise you this," she said, "I will but see him and hear his own explanation, and to-morrow I will leave him for ever.—Yea," she added eagerly,—"to-night—but I will see him again."

"Nina," said George Mostyn sadly, "you deceive yourself, you love him still."

"Love him," she answered, "oh, George! remember the happy days when you and he came to the quiet manse at Dunmuir, and when he made me so happy by loving me. Even you, his friend, encouraged our love you know."

"Yes I did," he groaned, "but I thought him good and honest, and one who would guard and protect you through life; instead of which he is a villain."

"Yes," she continued, "do not think it is the Philip Aymestre who has married Miss Guest, that I love, no, no, it is the dear, brown-haired Phillip of old."

"But he is that Philip no more," urged George Mostyn.

"I know it," she replied, "that Philip is dead, and I am to bury him to night. When that is done I leave this place for ever."

He saw it was useless to argue with her, and left her sadly. The same evening, some hours later, Philip Aymestre sat in the same little drawing room. He was busy sorting papers into an inlaid writing-desk. Opposite sat Nina Lester, another woman he had wronged. She was waiting for the confession.

"If he has any manliness left, she said to herself, 'he will tell me all.'" But he went on sorting, and spoke never a word. At length he rose and approached the fire place with some papers in his hand. One by one he tore them into small pieces, and flung them on the blaze. As he did so, she watched him, and noted that one thin slip dropped from his hand, and fluttered unseen by him even to her very feet. Instantly she spread out her dress, and after a vain search for the missing paper, and muttering that he had left it up stairs, Philip Aymestre left the room. She stooped and raising the paper, read from it these words.—

"To my dear daughter, Ida Guest, I give, independently of anything she may receive from her brother and sister, Philip and Clare Aymestre, the sum of ten thousand pounds which I have separated solely for her use, and which she can at any time demand from my dear son Philip Aymestre, who hereby acknowledges her claim."

May 16th, 18—. Signed { RICHARD GUEST.
PHILIP AYMESTRE.

With instinctive knowledge of the value of the paper, she instantly concealed it on Philip's entrance, and then turned to him with the question, which up till then she had hoped he would have spared her asking, by his own confession. We will draw a veil over their interview—suffice it to say, there were bitter reproaches and hard words, but no tears.—Nina Lester had wept her last for Philip Aymestre before he sought her presence that night, and the fount was dry. At last they parted, the wronger and the wronged. She turned from the door, out into the dark night, down the steps into the street. A man sprung forward, and with a faint cry she stretched forth her hands. "George, you are right, he is a villain." Then she showed him the paper, and entreated him to take her to Fairleas that she might restore it to Clare or Ida.

"And I should like to see his wife," she said.

So he yielded to her entreaties, and they left town that very night. The morning was dawning cold and grey over the earth when Nina stepped from the chaise which had conveyed her from the station to Fairleas, and stood before the hall door, having rung for admittance.

"I must see Mrs. Aymestre at once," she said to the astonished servant, "mine is most important business." He left her in the chilly library where no fire had yet been kindled, and soon afterwards Mrs. Aymestre joined her.

Nina looked earnestly at her for some seconds, the rose and placed the paper in her hands, saying,—

"Your husband dropped this in my house last night. I bring it to you simply because I think you are the proper person to keep it. I may as well add, Mr. Aymestre was going to destroy it."

Clare took it in astonishment, read it, and then looked at the woman before her.

"Do you know Mr. Aymestre?" she asked.

"I do, and I loved him once, therefore we will keep silence on the matter. I shall never see him nor you again. He has

wronged me, and I have taken my revenge."

Clare Aymestre held out her hand in silent sympathy and then said, "your heart must be very sore. Will you let me be your friend? Tell me all,—I have known sorrow."

With a passionate impulse, Nina turned, and threw herself sobbing on Clare's shoulder. "I will tell you all, you are generous, and will pity me. A year ago Philip Aymestre and his friend George Mostyn were thrown from a carriage near my home, a parsonage in Scotland. Philip was so badly hurt, as to be unable to continue his journey, and for a few weeks his friend also remained with us. He, however, at last left us, and Philip stayed alone with me. I was motherless and almost uneducated, for my father, occupied in his own pursuits, neglected me. You can guess what followed. I loved Philip, and he said he loved me. God knew his heart. He promised to return in a year and claim me for his wife."

"This was a year ago?" asked Clare.

"Just a year."

"I remember the time well," said Clare. "Philip and Mr. Mostyn were shooting in Scotland, and he afterwards told us of the accident which delayed his return. But go on."

"Tell me," returned Nina, "when you were married to him?"

"Three months after his return from Scotland. Our engagement was only a month long."

"Then you had not promised to marry him when he came to Scotland."

"He had not asked me," answered Clare, "nor did I think he had any idea of marriage at all."

"I am glad of that," said Nina, "at least he was true then, but I shall weary you, therefore I will close my story. A month ago he sought me, and claimed my promise, which I was willing enough to render. We came to London, and were as I thought married. Three weeks of perfect happiness were mine, and then a letter summoned him away for a week he said. Does my account agree with your knowledge of his movements?"

"Perfectly; a month ago he left Fairleas for Scotland, on business he said, a week ago he returned; yesterday again he left for London."

"Yes," said Nina, sadly, "Yesterday I heard from him that he was coming to me again, but before he came, George Mostyn, who had discovered the deception, told me

all, and gave me abundant proofs of his falsehood. That paper he was going to burn with several others, but happened to drop it, and so I was enabled to take my own revenge."

"Yes," said Clare, "and you are also Ida's Avenger."

* * *
Philip Aymestre never entered Fairleas again, nor did either of these women he had wronged see him more. When years had softened Nina's grief she became the wife of George Mostyn, and Ida also married a true, good man, but Clare Aymestre kept that name to her death.

New Music.

Song with Chorus. "THE RETURN OF THE PRINCE OF WALES." Word by Edwin Steggall, Music by Henry Smart, Published by Cocks & Co., London. This is a stirring melody in the best style of its well-known Composer, and is calculated to become extremely popular. The Chorus is exceedingly effective and well adapted to the subject.

Great Improvements in Steel Pens.

We beg to call the attention of our readers to the Waverley, the Owl and the Pickwick Pens, manufactured by Messrs. Macniven and Cameron of Edinburgh. The special feature of these pens is the ingenious formation of the nibs, by which all blotting or spluttering is obviated, while at the same time the pens are greatly improved as regards smoothness and ease of writing, in which respect they fully equal the best made quill pens. The Waverley we consider the perfection of a steel pen, the Pickwick is similar in make but holds a larger supply of ink and writes finer, while the Owl is especially suited for very fine writing, and will be a great favorite with the Ladies.

The Theatres.

PRINCESS'S.

This house is now closed for redecoration, but will reopen early in August, when we are promised Handel's *Acis and Galatea*, with Herr Formes as *Polyphemus*, in which his magnificent bass voice will be heard to the greatest advantage.

THE NEW QUEEN'S.

Mr. F. C. Burnand's clever Drama "*The turn of the Tide*," nightly attracts crowded audiences, and it may be considered one of the greatest successes we have long had to record at this theatre. It is needless to particularise the details of a piece, which is as a whole so admirable, both as regards acting and scenery, and for which we may safely predict a long and successful career. The Grotto of Morgane with the storm and the rising of the waters, is one of the finest scenic effects that has been produced at this house.

NEW HOLBORN THEATRE.

The principal characters in Lord Lytton's play of *Money*, have rarely been so well represented as they have been at this elegant theatre, and it is no wonder that the piece has proved so great a success. Mrs. Herman Vezin invests every character she undertakes with a charm peculiarly her own, and though perhaps in the *Clara* that Bulwer imagined, pride had a larger share in the character, yet Mrs. Vezin's impersonation was so full of delicate reserve and womanly tenderness, as to give a new and perhaps more pleasing aspect to the part. Mr. Sullivan's acting in the part of *Evelyn* must be pro-

nounced perfect: full of deep earnest emotion, and yet quiet, self possessed and self reliant, this character can scarcely have found a more intelligent representative. Mr. G. Honey deserves commendation for his humorous acting in the part of *Graves*. In accordance with the intention of the management, to make the legitimate drama the chief attraction, the second piece produced is the *School for Scandal*, the account of which we reserve for our next Number.

STRAND.

The burlesque "*Joan of Arc*" which has been from its first production such a brilliant success, is if possible increasing in popularity, and well supports the old established fame which this fashionable little theatre has so long enjoyed. The dances and songs are given with great spirit, Mr. D. James's great "Topical Song" and his duet with Miss Lydia Maitland "Par Excellence" obtaining well deserved encores. Added to the attractions of the Burlesque, there is the new comic piece *For versus Goose*, in which Mr. J. S. Clarke is so irresistibly amusing as young Goslin.

NEW ROYALTY.

Here Mr. F. C. Burnand's last piece of extravagance, entitled "*The Military Billy Taylor*," is an immense success. Miss Charlotte Saunders as *Billy Taylor*, is equally successful as the love-lorn gardener and the faithless, dashing soldier. Mr. Dewar as *General Jinks*, fully proves his relationship to Captain Crosstree of Black Eyed Susan notoriety, though his behaviour is certainly more correct than that gallant Captain's. Mr. Danver's dry, quaint humor finds ample scope as the *Highland Sergeant* of Irish extraction, and his wild Indian song and dance, after he has adopted the war paint and feathers as chief of the Cariboo, is most absurdly comic. *Lady Clara Veer de Veer*, as represented by Miss M. Oliver, is so bewitching, so coquettish, and so ladylike, that we cannot wonder at the constancy displayed by the gallant general. As the *Drummer Boy* also, Miss Oliver's acting is full of archness and spirit, and her song *Tit, Tat, Toe*, with Drum obligato, is the great song of the piece.

THE WIT AND HUMOUR OF THE SOUTH-SEA ISLANDERS.—A few years ago a venerable and esteemed brother-missionary came to England; and upon his return to the islands, the chiefs and others went on board to welcome him. After the usual salutations, one of them said to the missionary: "You were bald when you left; and now you have a beautiful head of hair. What amazing people the English are! How did you make your hair grow again?" "You simple people," replied the missionary, "how does every thing grow? Is it not by sowing seed?" They immediately shouted: "Oh, these English people! they sow seed on a bald man's head to make the hair grow!" One shrewd fellow inquired whether he had brought any of the seed with him! the good missionary hereupon produced a bottle of Rowlands' Macassar Oil; and, in order to convince them of the method he had pursued to obtain such a luxuriant head of hair, explained to them the properties of that beautiful preparation, by which alone he had recovered his hair. Some, however, were sceptical, and shouted to others: "He has come from England with his head thatched! he has come from England with his head thatched!" A great number, however, who were themselves bald, waited upon him privately, and induced him to send for a considerable quantity of the Macassar Oil for their use; and it is a surprising fact, that there is now a very good demand, in many of the South-Sea Islands, both for Rowlands' Macassar Oil and Rowlands' Kalydor.—Extract from *Williams's Mission to the South Seas*.



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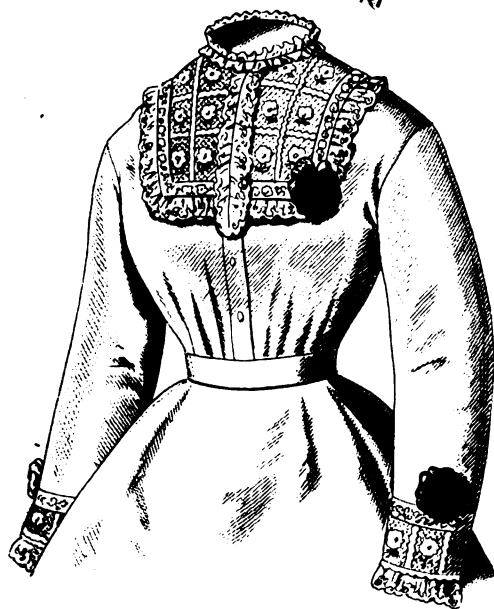
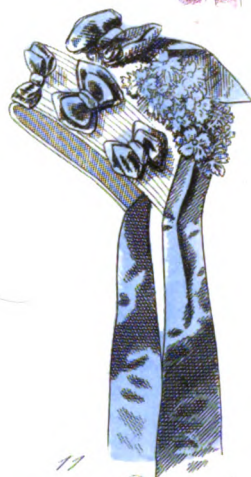
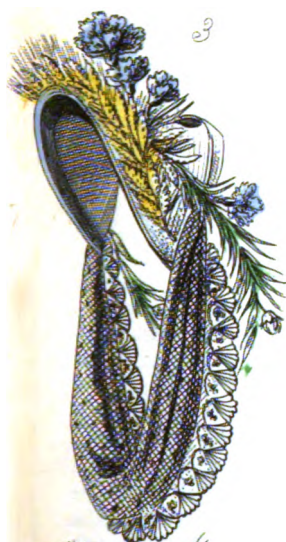
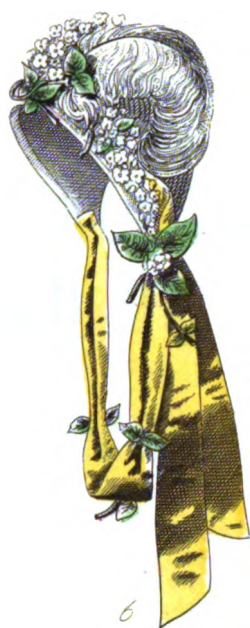
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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 548.

AUGUST, 1869.

VOL. 64.

Observations

ON LONDON AND PARISIAN FASHIONS.

We have in our present Number given two plates entirely devoted to Costumes for the Sea side. They are all very appropriate and elegant, and are in better taste than any that we have seen for some seasons.

It will be seen by plate 4, that the fair Patronesses of Fashion have, (for Sea side wear) not quite discarded the short square Jacket, nothing having been found at present so appropriate and well suited for the Sea side : we have accordingly selected this style for our full-sized pattern.

For colder days, the Talma shown on plate 2, fig. 3, will be found very comfortable and elegant.

Dresses still are made in the *panier* or *bouffant* styles, and generally have double or even treble skirts, as shown on our plates. Flounces or broad quillings, are now very much used as trimmings to these skirts.

We will call the attention of our readers to the present Fashion of having the dress made of light grey or other plain colored silk, richly trimmed with bright colored silk. Over this, for out door wear, is worn a short *bouffant* skirt, a body, and an open Pelerine of Cashmere to match the silk in color, and trimmed with the same silk as the dress trimming.

For Ball and Evening Dresses we find the same characteristics, viz.—a double skirt, with a short full *bouffant* or *panier* over it, Plate 3 shows all the newest and most elegant styles.

For the Sea-side and the Country, Hats are of course more in demand than Bonnets, and all the newest and most elegant shapes and trimmings are shown on plate 5.

With this Number we conclude our series of Summer Costumes. In our next we shall give an indication of the styles that will prevail during the early Autumn.

THE FULL-SIZED PATTERN.

Our full-sized pattern for the present month is the SCARBOROUGH JACKET, for Sea side wear, as shown on the 3rd figure of Plate 4, and we refer our readers to the description of that Costume for all the details and trimmings. It is for a Young Lady of good figure, measuring 34 inches round the chest, and consists of four pieces, back, forepart, *revers* and collar, and sleeve. This *revers* and collar are, as will be seen, cut in a separate piece and laid on flat.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME, OR THE MORNING PROMENADE.

Fig. 1.—Suit of light apricot colored *Sultans*, a very elegant and brilliant material formed of a mixture of silk and wool. The under-skirt is trimmed near the bottom by two flounces, each headed by a quilling of the same material : the lower flounce is much deeper than the other, and is caught up at intervals and formed into fluted pleats. Attached to the waistband is a short *bouffant* skirt, open in front *en tunique*, and formed into a series of *bouillons*, which are separated by narrow pipings : the edges of this *bouffant* are all finished by a narrow flounce or frill, with a quilled heading. The body is plain and high, with *revers* turned back and edged by a quilling, and having a satin bow at bottom of the *revers*. The armholes are trimmed by an upright quilling with *bouillons* and bows underneath ; wrists trimmed to correspond.

This Suit is from the MAISON GALLOIS GIGNOUX & Co. Boulevard de la Madeleine.

AFTERNOON PROMENADE COSTUME.

Fig. 2.—Under-skirt of rich pink silk, the skirt made *en train* and without trimming. Above this is worn a sort of *basquine* or *Casaque*, cut *en princesse* without seam at waist : it is of grey silk, is open in front *en*

tunique, and forms two deep shaped *bouffants* at the back, which are caught up in the centre by bows and loops of rose-colored satin, and a similar group of bows and loops is placed at each side of the waist in front. This *tunique* or *bouffant*, is edged all round by a flounce of black lace, which is headed by a band of rose-colored satin ribbon, with a very narrow lace on the upper edge. The body is open and is cut square *a la Watteau*: it is edged by the narrow lace and band of satin ribbon: *Epaulettes* of black lace: *Chemisette* of white muslin with long sleeves. The round Hat is trimmed with roses, black lace and pink ribbon.

This Costume is from the MAISON GAGELIN, *rue de Richelieu*.

MORNING PROMENADE COSTUME.

Fig. 3.—Suit of white or very pale maize colored *Sultane*, with blue satin stripes of moderate width. It is made *à deux jupes*: the under-skirt having near the bottom a bias flounce of the same material, headed by a *rûching*. The second skirt is edged all round the bottom by a blue and white fringe, headed by a *rûching*, and is caught up on each side the waist, so as to form large fluted pleats at sides, and graceful folds or draperies at back and front. The body is plain and high, and has a short *basque* attached, cut up into four large scallops all edged by the fringe and *rûching*. At the back of waist is a large bow and loops of blue silk, the long pointed ends of which pass under the *basque* and are seen on the second skirt. The neck, armholes, and cuffs are trimmed by the *rûching*.

The Toilette is from the MAISON DESPAIGNE, *rue Scribe*.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of pearl grey silk, the skirt having at the bottom a fluted flounce, headed by a broad quilling of rose-colored silk; above this flounce is a row of narrow pointed tabs of rose-colored silk, the points fastened by pearl buttons, and at the top of this row of tabs is another quilling headed by a narrow pleating of rose silk. Over this, for out door wear, is worn a body and upper skirt of grey Cashmere, to match the silk in color: the skirt is edged all round by a rose silk quilling with a heading, and the sides of this skirt are slit and caught up by rosettes of rose colored ribbon. *Ceinture* of rose-colored ribbon, with a bow and long

ends at the back. *Pelerine Mantelet* of the grey Cashmere, round at back, and having long pointed ends in front. It is edged all round by a headed quilling, narrower than that on the skirt, and in the middle of back is a *rosette* and ends of the rose-colored silk. Leghorn Hat, trimmed with rose-buds and narrow pink ribbon.

This Costume is from the TROIS QUARTIERS, GALLOIS GIGNOUX & Co., *Boulevard de la Madeleine*.

SEA SIDE COSTUME.

Fig. 2.—Dress *à deux jupes*, both skirts of light brown *foulard* or *Crêtonne de soie*. The under skirt has two double flounces, formed of striped blue and white silk, with narrower flounces of the brown material partly falling over them: these brown flounces are pinked out at the bottoms, and have narrow scalloped headings. The second or *bouffant* skirt, is caught up on the left side by a bow of the blue and white silk, with two long square ends terminated by fringe. The body is of the blue and white stripe; its narrow *basque* is edged with blue ribbon, and there is a row of the same ribbon on the sleeves, imitating cuffs. Over the body is worn a short *Caraco*, or *Espagnol* Jacket without sleeves: it fastens at neck only, and has the edges and armholes trimmed by two rows of black *passementerie*. An Anchor of black *passementerie*, is placed in each corner of the neck. Hat of white straw, trimmed with roses and black ribbon.

The dress is from the MAISON DESPAIGNE, *rue Scribe*. The Jacket is from the MAISON EDMÉ PARIS, *boulevard de la Madeleine*.

SEA SIDE COSTUME.

Fig. 3.—Dress *à deux jupes*, of violet silk, the under-skirt is trimmed at the bottom, by fifteen rows of black silk piping or narrow bias bands, and the second *bouffant* skirt is covered with small spots of black silk. Round Mantle or Talma of scarlet Cashmere, edged all round, up the fronts and at neck, by a band of black *passementerie*, and having a *passementerie* fringe at the bottom edge. The back of this Mantle is ornamented by a shaped square of black silk, formed lengthwise into flat pleats, and enclosed by bands of black *passementerie*; the bands at the sides descending below the square of silk, terminating in pointed ends and tassels; between these ends the space is partly filled up by a fringe. Straw Hat, trimmed with poppies and black ribbon.

This Toilette is from the MAISON EDMÉ PARIS, *boulevard de la Madeleine*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—*Dress à trois jupes*; the under skirt is of blue silk, and is trimmed at bottom by a deep flounce of white tarlatane, edged at bottom by a narrow white lace, and headed by a white lace and blue ribbon. The second skirt is of white tarlatane; it is cut in large vandykes at bottom, and is formed into a series of long compartments, (slightly *bouillonné*), by bands of blue ribbon, passing from the waist to small bouquets of *bleuets*, placed at the upper points of the vandykes: the vandykes are edged by the narrow lace and blue ribbon. The third skirt is also of white tarlatane, and is similarly edged; the fronts are open *en tunique*, and form large pointed tabs on each side; behind these points, the skirt is caught up on each side by broad bands of blue silk edged with white lace, which reach nearly to the waist, and the back part of this skirt forms a large *bouffant*. On the right side at the place where the skirt is caught up, is placed a wreath of *bleuets*, and on the left side is a bouquet of the same, from each of which proceed three bunches or narrow garlands of *bleuets*, one passing round the *bouffant* at the back, one twining with the broad blue ribbon, and one falling loose over the second skirt. The Corset has a *ceinture* of blue ribbon; and a *bertha* of white lace, trimmed by a garland of *bleuets*: head-dress of *bleuets* with leaves.

This Toilette is by MADAME GODON, 422, rue St. Honore.

BALL COSTUME.

Fig. 2.—*Dress à deux jupes*; the first or under skirt is of white Tarlatane, and is entirely formed of rows of *bouillons*, divided lengthwise by narrow rose colored ribbon. The second skirt is of white lace, and is formed into a large Grecian pleat on each side, each pleat being ornamented by three bows of rose-colored ribbon with small roses and leaves in their centres. The back part of this skirt is partly covered by a large full *bouffant* of rose-colored silk, over which are the three large loops attached to the *ceinture*, which are edged with the narrow *ruchings* of the same rose-colored silk. The Corset is of rose silk, and has a white lace *bertha*, headed by a rose-colored *ruching*. On each shoulder is a rose-colored bow with a rose in its centre; and in front there are two of these bows on the *bertha*, and one on the waist.

It is from the MAISON DU RIEZ, 8, place Vendome.

EVENING OR DINNER COSTUME.

Fig. 3.—Skirt of white silk, with Metternich green stripes. It is trimmed at the bottom by 7 *ruchings* of green silk. Above this trimming, and in front of skirt, is a square *tablier* or apron, imitated by a frill of black lace headed by a green cut *ruching*, and at the bottom corners of this *tablier* are placed green rosettes. Attached to the waistbelt is a large *panier bouffant* of green silk, open in front and edged all round by a flounce of black lace, headed by a *ruching*. The corset is of green silk, and cut with a square or Watteau opening, edged by a *ruching* and a frill of black lace. There is a green silk rosette at the right side of chest, and a bow of the same silk on each shoulder.

PLATE THE FOURTH.

MORNING WALKING COSTUME.

Fig. 1.—*Jupon* of white *percale*, with broad and narrow blue stripes: over this falls an upper skirt of white Cashmere, having the bottom edge cut in small scallops and bound with blue silk; it is caught up on each side by a small shaped tab, edged with fringe at the bottom, fastened at top with two blue buttons, and bound with blue silk. The body has the neck and cuffs cut in scallops, and edged with blue, and the *ceinture* is edged with the same. *Pelerine* of white Cashmere, closing in front by blue buttons, and having the neck and bottom edge cut in scallops, and bound with blue. On each shoulder is a tab, like those on the skirt, but smaller.

This Costume is from the MAISON LECLERC, Boulevard des Italiens.

SEA SIDE COSTUME.

Fig. 2.—*Dress à trois jupes* of brown silk: the first skirt is cut just to clear the ground, and is trimmed near the bottom by a broad quilling of the same material, put on with a heading. The second skirt is edged at the bottom by a similar quilling, but rather narrower, and is caught up at the back by a bow and square ends of the same material, the ends terminating in a quilling. The third skirt or *basque* is very short, and is edged with a quilling like the second skirt. The body is trimmed by quilling at the armholes and cuffs, and at back of *ceinture* is a bow and ends similar to that on the second skirt. *Capeline* and hood of *Amaranth* colored Cashmere. It forms two short points at back, and two long pointed ends

in front, and is edged with black braid. The hood forms a point at back terminating in a tassel, and is ornamented from back to front by five small bows, all edged with black braid.

This costume is from the MAISON BOUTET, *boulevard de la Madeleine*.

SEA SIDE COSTUME.

Fig. 3.—Dress à trois jupes: the lower skirt or *Jupon* is of white *percale*, covered with sprigs of scarlet flowers and green leaves, and the bottom of this skirt is trimmed by a broad band of white *percale*, striped red and green: this band is cut at each edge into large vandykes, and these again into smaller vandykes, following the stripes of the material. The second skirt is of the striped material and is made up on the bias, so that the stripes appear in a slanting direction. The third skirt is of the *bouffant* form, and is of the white sprigged *percale*: it is caught up at the sides by bands of the same material, edged with scarlet. Short square cut Paletot, of which we now give the full sized pattern. It is of white Cashmere and is edged by a narrow bias band of scarlet silk. The fronts fasten by three white buttons, and there is a collar and *revers* turned back. This collar and *revers* are nearly covered by scarlet silk, which is brought to within $\frac{1}{2}$ an inch of the scarlet edging. There are three pockets, one in the left breast, and two others in the front skirts at a convenient height for the hands, and these pockets, and also the cuffs, are trimmed by narrow edgings and broad bands of scarlet silk, to match the *revers*.

This Costume is from the VILLE DE CORINTHE, *rue de la Chaussée d'Antin*.

PLATE THE FIFTH.

No. 1 is a white chip BONNET, with a broad border of black velvet in front, and a narrow one at the back. It is trimmed by a bouquet of small roses, and loose branches or trails of the same: the bouquet is mixed with some fullings of black lace, and a black *aigrette* or tuft. Continuous *brides* of black spotted *tulle*, edged with lace. It is by MADAME LUCY HOQUET, *boulevard des Capucines*.

No. 2 is a round HAT of white chip; the edge is turned up all round, and is covered by a band of blue velvet, surmounted by a narrow upright quilling of the same. The crown is partly covered at the back and sides by fullings of sky blue *mousseline de soie*, floating ends of which hang down at the back. In front, rather towards the left side, is a group of roses, elder-berries, *mignonette*, blue *marquerites* and a few leaves. It is from MME. MARIE LEMAITRE, *boulevard des Italiens*.

No. 3 is a FANCHON BONNET by MADAME HUSBAND, *rue Laffitte*. It is composed of fullings of white *tulle*, edged by a band of black velvet. At the top of bonnet is a large bow of black velvet, nearly covered by a large white ostrich feather. The folds of *tulle* which compose the bonnet, are carried down to form the *brides*,

which are tied at the right side.

No. 4 is a CAP, composed of a *bandeau* covered with narrow black velvet, having at the right side a bow of Metternich green ribbon. The top is composed of fullings of pale green *tulle*, with green bows and some small white flowers with green leaves, a branch or trail of which hangs down at the back over the *chignon*.

No. 5 is a TOQUE of white chip, bordered by a broad raised band of black velvet. On the left side is a rose with buds and leaves, two black ostrich feathers, and one white one. At the back are three loops of black velvet, and the *chignon* is enclosed by two strings of black velvet, which cross over beneath it, and are fastened by three other loops of velvet. This hat is by MADAME ESTHER, *rue Richelieu*.

No. 6 is a round HAT of white chip; the edge covered by *bouillons* of pink *tulle*: the right-hand side of hat is trimmed by a drapery of the same *tulle*, and on the left side is a large pink ostrich feather, which is fastened in front by a white rose with buds and leaves. This hat is by MADAME DELAUNAY, *Place de la Bourse*.

No. 7 is a Leghorn HAT, with a moderately wide brim, the edge trimmed by a quilling of the same straw. It is trimmed in front and at the left side by poppies, *marquerites*, corn-flowers, wheat ears, and leaves mixed with bows of Jonquille colored ribbon. The *brides* are of Jonquille ribbon, edged with a quilling of the same: they start from the back of hat, and are brought round to the front, where they fasten by a double bow of the same ribbon. This hat is by MADAME HUSBAND, *rue Laffitte*.

No. 8 is a CAP of white lace, mixed with pieces of Metternich green ribbon. On the left side is a large rosette of the same ribbon. The *brides* are formed of the same lace, fastening in front by a green rosette, and there are also narrow strings of green ribbon, fastening below the *chignon*. It is from the MAISON PERRIER, *boulevard des Italiens*.

No. 9 is a FANCHON BONNET of white chip, having in front a slightly projecting border of the same, which is nearly covered by a cerise ribbon edged in front with black lace: in front is a group of purple grapes with leaves. At the back of the border named above, there is a *bouillon* of black *tulle*, and also a frill of black lace, which is carried down to form the *brides*, which fasten by a bow and ends of cerise ribbon, and are headed by a black lace *ruche*. At the back of bonnet is a large bow of the cerise ribbon. It is by MADAME MARIE BOIREAU, *boulevard Montmartre*.

No. 10 is a Leghorn HAT, having the edge trimmed by a quilling of the same straw: above this quilling is a narrow *bandeau* of blue ribbon, forming a small bow in the front. Above this *bandeau* the hat is entirely covered by maize colored *mousseline de soie*, *bouillonne*, which forms a large bow at the back with long floating scarf ends. In front is a small branch of corn flowers, and a bouquet of the same flowers is placed at the left side, near the large bow we have named above. It is from the MAISON CATROL, *Boulevard des Italiens*.

No. 11 is a BONNET by MADAME ADRIEN BOU, *rue Laffitte*. It is of white chip, and is edged in front by a broad blue ribbon velvet. The front of bonnet and also the velvet band, are nearly covered by branches of forget-me-nots, and at the right side is a large rose with buds. The back of bonnet is covered by fullings of light blue *tulle*, and the same *tulle* is carried down to form the *brides*. Narrow strings of blue ribbon to fasten the bonnet underneath the *chignon*.

No. 12 is a Leghorn HAT, notched out behind, and having the edge slightly turned up all round and bound with narrow black velvet. The crown is surrounded by *bouillons* of black *crepe*, and in front there is a rose with buds and leaves, a poppy, and a bunch of green grapes. Just at the back of hat, where it is notched out, is a large bow of black *crepe*, with floating ends falling over the back. The black elastic is attached to the back points of the hat, to fasten it under the *chignon*. This Hat is by MADAME MARIA BOIREAU, *boulevard Montmartre*.

AUNT ALICE'S STORY.

"What are you reading, Ellie?"

"I am not reading now, auntie, I was thinking."

"And what of, may I ask?"

"Well, auntie, I have just been reading '*Elaine*,' and I cannot help thinking there are no gentlemen now-a-days who would have behaved as nicely as Sir Launcelot."

"What do you think then, a modern gentleman would have done in Sir Launcelot's place?"

"Why, I think they would have trifled with poor Elaine's feelings, or else have ridiculed her to others."

"*All*, do you think, Ellie?"

"All modern gentlemen, auntie."

"My dear, I could tell you of one who behaved to the full, as nobly as Sir Launcelot."

"Oh auntie, did you know such a man?"

"Yes, Ellie, I knew him well, better even than I know you, for I had known him longer."

"Oh auntie, will you let me know him? Where is he?"

"He is dead, my dear."

"Oh auntie, tell me about him. Was there really an Elaine?"

"Yes, dear."

"And did she love him very much?"

"Yes dear, very much."

"And did she ask him to marry her like Elaine did?"

"Perhaps not in such plain terms my dear, but he knew she wished it."

"Oh dear Aunt Alice, tell me all about it. Were they friends of yours?"

"Yes, Ellie, very dear ones."

"Did you know them when it happened?"

"Yes dear, but I will tell you all the story. I do not mind you knowing the gentleman's name, Ellie, but I would rather withhold the lady's. We must give her a name."

"Was she pretty?"

"Yes, I think so."

"Was she amiable?"

"Most people thought her so."

"Then, auntie, call her Alice."

"But that is my name, Ellie."

"Well, auntie dear, if she was pretty and amiable, she was just like you, and besides Alice is such a pretty name."

"Well dear, I will call her Alice."

"Let me just get this cushion, and lay my head on your knee, auntie, before you begin."

A few seconds only passed in Ellie's ar-

rangements, and then the bright golden curls were trailing over Miss Herbert's black silk dress, and the tiny pink fingers were clasped in auntie's whiter but thinner ones.

Before we begin our duties as reporter, let us show you, reader, Alice Herbert's picture as she sits there in act to begin her story. Not perfectly beautiful, only sweet and pure. No longer radiant with the light of early youth, for thirty-three years had brought their lights and shadows to her eloquent face, but thereon was a calm look, which was worth twenty sunbursts of youth.

We have essayed to draw a picture, to show you a face, and have failed. Reader, think of any face you know well and love dearly, is it not very fair to your eyes? Is there another like it in all the wide world? No. Well, think of that one face, and say Alice's was such a one, for hers was a face to be loved. Now hear her speak,—

"My youth as you know, Ellie, was passed at Welminster, under the very shade of the Cathedral walls. You have heard your mother speak too of the organ there, and of the great delight I took in learning to play it. My master, as you know was Mr. Lancaster, the Cathedral organist. He had many other pupils besides myself, and all who profited by his instructions deeply respected and admired both his talent and character. Among his pupils was one who did more; one who suffered admiration to lead her un-awares, farther and farther, until that feeling became merged in love; woman's love, first, pure, strong, deep, and enduring."

"Was that Alice?" whispered Ellie.

"That was Alice,—since you will have her called so.—It was many months before she became aware of her own heart. She knew that life had somehow become suddenly sweeter, dearer, than it had been before. She knew that her happiest hours were those spent in the dear old cathedral, with her master's gentle voice filling in the pauses of harmony. Other bright hours there were too, when on the Sabbath day she sat with the worshippers and listened to his playing, when the soul of music seemed to fill all the building, when the flood of harmony gathered strength, and broke wave after wave on her listening ear, till rapture became pain, and the smile died away from her lips, and hot tears gushed up to her eyes. She thought—she was so innocent and so young, almost as young, and quite as simple as you are Ellie,—she thought, poor girl, it was the *music* she loved, she thought it was her intense love of sweet sounds which waked this

emotion. She had yet to learn her own heart. This knowledge came to her one day, as she was preparing to go to the cathedral for a lesson. A note was given her, telling her of the dangerous illness of her master. At first she could not tell what the sharp pain in her heart meant. But an hour later, in the solitude of her chamber she learned it all. She knew that she loved Robert Lancaster, and that if he died, all the sunshine was gone from her life. A little while she sat, stunned by the blow, and then gathering up her strength, she turned round and looked at her fate, calmly, steadily. She did not shrink from it, and within a while strength was given to her, to take it to herself and be content therewith. Robert Lancaster did not die, but the sunburst which this news shed on her life, was darkened again.

No, he did not die, God spared his life, but the dark eyes, into whose depths she had learned to look with love, would never see the light again. Robert Lancaster was blind. That blow was very heavy, for she had to look on his grief, and she felt it as her own. But out of this darkness arose a faint light which brightened day by day. I must tell you Ellie, this Alice was no ordinary girl, and the thought which was born into her mind might never have occurred to another. Though not wealthy, she had a small fortune which was entirely at her own disposal. Beyond his profession Robert Lancaster had nothing.

"I love him," she thought, "he is blind and poor, if he had loved me, he could not ask me to marry him, I will ask him to marry me, and let me love and care for him, and work for him if it is necessary. I will ask him, for I can trust him. He is noble and true, and he will not misunderstand me." Tell me Ellie, do you think her right or wrong?"

"Oh right auntie, right," said Ellie eagerly.

"I am glad you think so, dear, and now I will come at once to the time when she performed her promise."

They were together in the old-fashioned garden, on which the tower of the cathedral looked down. The rich clear tones of the organ were heard, as Robert's successor played in the evening service. The sound woke again the agonised memories which now and then slept in his heart, and Alice saw two great tears steal through the closed and sightless eyes. She came to him, and for the first time in her life placed her hand on

his shoulder. Instinctively—as man always turns to woman for comfort—he turned to her, and with a strange yearning tenderness, she drew the wearied head to her bosom. Unquestioningly—as though it were a sister's—he laid it there, and stirred not till the deep agony was past. Then he spoke.

"Forgive me, but you are so kind, and I am so helpless." He had raised his head now, and as he did so, she slipped gently from the seat to the ground, and laid her face on his knee. His hand was there too, and it may be he felt her tears, for he started, and would have spoken, but she stayed him and said, "you are helpless and weak, I am strong. Oh take my strength, and lean on me. Let me love you, let me care for you, let me work for you."

"Alice!" he said.

"I have loved you for years," she went on, "it is not pity, it is love which makes me say this. Oh Robert, give me the right to try and make you happy."

He put forth his hand, groping to find hers. She placed them both in it, and suffered him to raise her up.

"Alice," he said gravely and sweetly, "I ought to kneel to you. I did not think there was such a woman in the world."

"Then," she said eagerly, "you will let me love you, you will let me care for you."

"I will be candid with you, Alice," he answered, "were I well and strong I could not marry you, and therefore I cannot now. For a year before I knew you, I had been betrothed to a young girl, who was as poor as myself. We were both working hard, hoping some day to win a dear home, when this came on me. I have released her from this engagement, though she offered to fulfil it. I would not marry *her*, Alice, and I cannot marry you."

"You love her then," said Alice, calmly.

"I do."

"Oh Robert," she said, "I have had a bright dream. It is over now. But cannot I do anything for you?"

"Yes," he answered eagerly, "you can be a sweet friend and companion to me, while I stay here, and be good to poor Carrie when I am gone."

"Gone!" she echoed faintly.

"Yes," he responded, "I have outlived all my good days now. You would not chain me to such a life as this?"

"No," she answered almost in spite of herself, "no, Robert." A little while longer they lingered in the garden, and then they parted.

Alice kept her promise. She became Robert's friend and Carrie's. By and by brighter days dawned for poor struggling Carrie. The world smiled on her, and rewarded her with golden tokens of its favor. Then Robert and Carrie were married. The sun peeped through the clouds, then the clouds closed again with deeper blacker darkness than before, for Robert died.

They buried him, and stood hand in hand over his grave, these two women who had loved him.

They went back each to her home, holding his memory dearer than earth's dearest thing. But by and by, one—Carrie—found other things as dear and precious; first the world's praise, and then another man's love. And Alice—

"I know auntie," put in Ellie, "Alice kept his memory for ever in her heart, and is single now for his sake. Dear aunt Alice, this is your own story?"

"Yes," answered Miss Herbert, "you are right Ellie, it is my own story, and it is because I am faithful to the dead, that I am alone to this day.

"But you do not grieve now, auntie?" enquired Ellie.

"No Ellie, time—that great healer—has closed those wounds, and only the scars remain. But I would not forget, for all my life's present sweetness is caused by memories of that long ago."

"And shall you never marry auntie?" enquired Ellie anxiously.

"I think not dear," answered Miss Herbert, "having once loved such a one as Robert Lancaster, I could not truly love again. Why I have told you all this, Ellie, is to convince you that there is no sorrow, however deep, if it be pure, which need embitter the heart, also that there is no sorrow so heavy that all one's life should be consumed by it. I have risen from my trouble, and though it is true, that some of the avenues of earthly happiness are closed to me, earth has still brightness and beauty enough for me to love it, even while my eyes are constantly looking towards that home where there shall be no night.

—LEX.

LIFE was never meant to be all happiness; the soul must struggle towards the upper light, out of a region of pain and darkness and confusion, as the blossoming plant pushes its way to the sunshine from among dull clods of earth.

THREE LIVES.

—o—

1

Oh Life! thou glad and precious thing,
Thou casket of God's fashioning,
Thou picture of God's pencilling,
Thou witching strain of perfect parts,
Thou cup, whose sweetness cannot cloy,
Thou lyre, whence music ever starts,
Thou melody to youthful hearts,
Thou well-spring of deep joy.

Oh! beautiful, bewildering life,
With sweetness, light, and music rife,
Where rival joys wage happy strife,
I love thee! oh, I love thee well!
If this thy morning dawn so bright,
Thy noon-tide glories who shall tell?
Unless thou gift them with a spell,
Framed from thine own strange might.

2

Oh Life! thou dark and bitter thing,
Thou scourge of God, thou fruitful spring
Of woes that madden, cares that sting.
Afar, how beautiful thou art,
Anear, how hollow, false, and cold,
From each gay hope that filled the heart
In youth, thy stern hands bid us part,
And fling us griefs to hold.

My life! thy length hath wearied me,
And looking back or forth, I see
Nothing, that I should long for thee.
Shattered and dim my love-gems lie,
Faded and few my love-flowers be,
Aimless the heart that throbbled so high,
Not one poor hope beneath the sky,
Hast thou, oh Life! for me.

3

Oh Life! thou deep and earnest thing,
Of pure and holy aims the spring,
Yet full of wild imagining,
Thou art the bud of that bright flower,
Whose bloom shall burst in Paradise,
God sends thee sunshine, sends thee shower,
And still shall send them, till the hour,
He takes thee to the skies.

Thou art not all too dark or bright,
But, as it were, a soft, grey light,
Needing all faith, till blest with sight.
Not pure enough for smiles away,
Not yet so foul we need despair;—
Oh Life! thou art an hour to pray,
An hour to work, to watch, to stay,
The silent dawning of that Day.

Whose endless noon is ~~THEE~~.

—LEX.

GOOD AND EVIL.—We have all a natural longing after the love and praise of human kind, which is the germ of the noblest qualities of our nature. It is a creed, harmless indeed, and inclining us to patience and long-suffering, that evil itself is but an ill-regulated good, and has no separate existence. There is not a poison weed cumbering the ground, that may not once have been a flower. And it rests still with the great Fashioner, who being all good, could not create positive evil, to stay the rampant growth, and to resolve each corrupted particle into its own pure elements.

RESIGNATION.

Thou can'st not love me, I must be
Content to give thee now,
A friend's calm greeting, kind and free
With tranquil lip and brow.
And from thy life, my life untwine,
Since Hope's bright sun hath set,
And place thy fate as far from mine,
As if they ne'er had met.

Thou can'st not love me, on thy word,
My fate no longer rests,
And silent is each mutual chord,
That throbbed within our breasts.
The past must be a sealed book,
My future course is clear,
But o'er its dreary waste I look,
With nought to hope or fear.

The feverish longing now is past,
The pleasing, anxious pain,
I know my fate from thee at last,
And may not hope again.
Life's sweetest, brightest flowers are shed,
The wish of growing years,
Matured by manhood's strength, is dead,
I bury it with tears.—

Such tears as only men can weep,
O'er some sad hidden smart,
Wrung from the eyes, while others sleep,
Like life-drops from the heart.
Such tears as these, with prayers I lay
Love's offering on thy shrine,
The last devotion I can pay,
Since thou wilt not be mine.

LEX.

The Theatres.

PRINCESS'S.

This theatre, after having been closed for a short time for re-decoration, re-opens on the 2nd inst. with Handel's *Acis and Galatea*, the celebrated Herr Formes appearing as *Polypheus*, a part admirably suited to his splendid voice. Previous to the house closing he displayed his histrionic powers, as Shylock, in *the Merchant of Venice*, to which character he imparted quite a new reading, and displayed his perfect knowledge of English language, to great advantage.

THE NEW QUEEN'S.

Here we have still to record the increasing popularity of Mr. F. C. Burnand's attractive and beautiful drama, "*The Turn of the Tide*." This piece, with its startling scenic effects, seems likely to continue its successful career for an unlimited time, and should certainly be witnessed by all admirers of a thoroughly good drama; it is well acted, and placed upon the stage in admirable style.

NEW HOLBORN THEATRE.

The latest of the admirable revivals by which Mr. Barry Sullivan's clever management has been distinguished, is Sheridan's "*School for Scandal*" which has now had a run of several weeks and is a most decided success. Mrs. Herman Vezin's reading of the character of "*Lady Teazle*," possesses all the originality and charm which mark each of her performances. Mr. Barry Sullivan's impersonation of *Charles Surface*, is spirited and yet full of gentlemanly feeling, and must be pronounced an admirable model of comedy acting. The other parts were all well filled, and the whole performance reflects great credit on the management.

STRAND.

Notwithstanding the immense and long continued success of the great Burlesque, "*Joan of Arc*," a new and most amusing farce has just been added to the attractions of this theatre. It is called "*the Chops of the Channel*," and the scene is laid in the saloon of a Boulogne packet. A young couple have eloped, and to their horror, find the lady's father among the passengers: after a variety of awkward *contretemps* and some most amusing comic incidents, a reconciliation is of course effected and all ends happily. The chief parts are most humorously acted by Miss Claire, and Messrs. Turner and D. James. Mr. J. S. Clarke, the talented American comedian, still creates shouts of laughter by his admirable acting as *Young Gosling* in *Fox v. Goose*.

NEW ROYALTY.

Under Miss Oliver's spirited management, this elegant and fashionable little theatre seems to be continually increasing in popularity. Mr. Burnand's latest, and perhaps best burlesque, *Billy Taylor*, is of itself sufficiently attractive to fill the house, and as time only seems to add to the spirit with which all the parts are acted, we think we may venture to predict a success almost equal to that of *Black Eyed Susan*. Besides *In for a Holiday*, and other amusing farces, a new piece entitled *Checkmate* has just been produced. It is designated a farcical comedy, and is by Mr. Andrew Halliday the clever author of the *Great City*, *The Loving Cup* and other successful pieces. In this piece Miss Oliver and Miss C. Saunders are seen to great advantage in parts admirably suited for the display of their abilities. The plot is most amusing; a lady (Miss Oliver) changes places with her maid (Miss Saunders) to test the affection of a cousin who has been long absent in India, and at the same time this cousin (Mr. Dewar) has with a similar motive changed positions with his groom (Mr. Danvers.) It may be easily imagined what an amusing series of incidents and situations these exchanges give rise to, and how effective every point is made by these four talented artists. The piece is admirably put upon the stage, and the scenery is very pretty.

FASHION now deserts the metropolis, and repairs to watering-places and the coast in quest of gentle breezes and refreshing air. The powerful influence of the sun on the delicate complexions of England's fair daughters at this period of the year, producing sun-burns, tan, freckles, and discoloration of an almost indelible character, calls for increased attention in preserving it in health and beauty. The most pleasing and effectual specific for this desirable object is Rowlands' Kalydor—so deservedly established in royal and public favor and estimation. Its application neutralises the effect of atmosphere, and induces that healthy action of the microscopic vessels of the skin, by which its delicacy and beauty are so essentially promoted. Its invigorating and refreshing properties will be found truly grateful to ladies travelling; and, in the usual periodical visits made to the coast, indispensable as a preservative of the skin, after sea-bathing, from the irritation caused by the chemical action of saline vapour. In all cases it promotes a healthy tone of the minute vessels; and is the most elegant and effective beautifier of the complexion hitherto known.



Le Monde Élegant





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Chas. 3

Le Monde Élegant

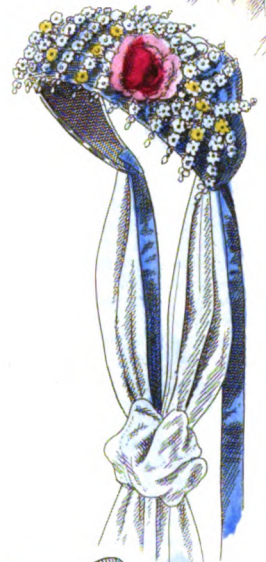
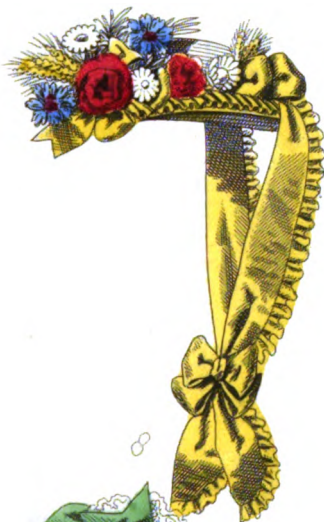
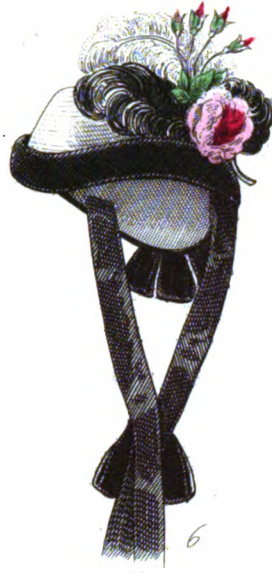
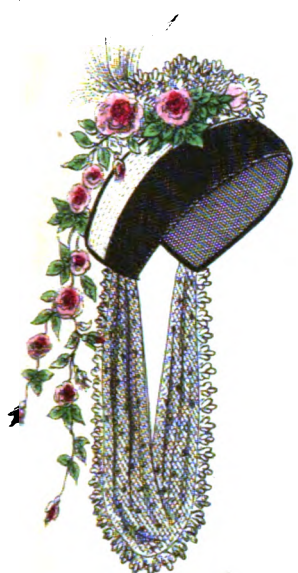
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August 1869

Plate 11

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Observations

ON LONDON AND PARISIAN FASHIONS.

The facilities of gaining early and authentic information, which this Magazine possesses over all other publications, enable us to indicate in our September Number, the styles and Fashions which will prevail during the ensuing Autumn and Winter.

The Morning walking dresses which we give in this month's Number are a sufficient indication that the *Bouffant* or *Panier* style will be as fashionable as ever, it being quite in accord with the Public taste, and setting off the figure to great advantage.

Flounces will be very much worn to dress skirts, and narrow pipings will be much used as trimmings to these styles:—very rich silks, or those of any new color however, will often be made with long trains, and the skirts almost without trimming.

There is but little change in the forms of dress bodies, and sleeves are still worn nearly tight-fitting.

For Autumn wear, the various styles of *Pelérines* or *Pelerine-Mantelets* will be very fashionable.

The tight-fitting velvet *Basquines* or *Casaques*, will all have the *Basquines a panier*, or *bouffantes* in various forms.—Some will be made with sleeves, others without; those without sleeves generally having *pelérines*.

Among the greatest novelties we must mention the various styles of *Metternich Mantle*, shown on fig. 2 plate 2, and fig. 2 plate 4. The general idea of their form is a round Mantle or Talma, with small openings made at the sides both back and front, through which a waistbelt is passed to draw the back and front of the mantle in at the waist, leaving the sides to form large loose hanging sleeves.

Another style is the round Talma, with *Pelérine* to cover the armholes, shown on fig. 1 plate 4.

With the present style of dressing the hair, hats are gradually becoming more general than bonnets for Morning Costume; all the newest and most elegant styles both of hats and bonnets are shown in our colored plate.

THE FULL-SIZED PATTERNS.

We now present our Subscribers with the patterns of three of the newest and most elegant styles of *PANIER* or *BOUFFANT* UPPER SKIRTS. These patterns are given in their full length, and are usually attached to the waistband, so that the dress may be worn with or without them at pleasure.

The *first* pattern is the *PANIER* skirt, (shown on fig. 3 plate 4) and consists of two pieces; the piece marked by one hole is the rounded *panier*, which starts from the middle of waist and is sewn on to the waistband almost without fulness, terminating at the sides, where it is joined to the back *panier*, of which we give the half only, and which is marked by two round holes; the back and front *paniers*, are only joined together for about two inches, at the side seams, marked by one cut, and the back *panier* has to be gathered into the waistband at the top, to bring it to the size of waist. These *paniers* have to be slightly fulled in all round the edges, before putting on the frills by which they are edged, and the back *panier* should be rather more fulled than the front ones, so as to produce a larger "puff" or *bouffant*.

The *second* pattern is a *BOUFFANT TUNIC SKIRT* of moderate dimensions and fulness. It is composed of two pieces, the front marked by three holes, and the back by four holes:—the size of our paper has compelled us to make a join in the back piece No. 4, and for this moderate style of *bouffant*, the back piece should only be cut of the length indicated by the pricked line at the bottom. This *tunique bouffante* is left open in front, and down the middle of back, the side seam, indicated by two cuts, being sewn up and slightly fulled at the bottom, and caught up by a rosette. No. 3 is to be sewn to the waistband without fulness. No. 4 is to be fulled in to the size of waist.

A large *FULL BOUFFANT SKIRT* may be cut from these two last pieces, No. 3 and 4, by cutting No. 4 to the full length we have given, and making it about a quarter of a yard wider in the middle of back, so as to have more fulness at waist. For this style the back must not be left open in the middle, but may be caught up or looped in the various fashionable styles. The side seam of No. 4 will be found longer than that of No. 3, and this extra length must be fulled in for about 9 inches above the bottom edge; the bottom edge of piece No. 4 must also be fulled or drawn in, before putting on the edging, and then when the bottom of side seam is caught up by a rosette, a large fully developed *bouffant* will be produced.

Description Of the Plates of Costumes.

PLATE THE FIRST.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress à deux jupes, both of grey poplin. The lower skirt is trimmed near the bottom by a row of tabs, imitated by a *rouleau* of *cerise* silk, with a button of the same color in the centre of each. Above the tabs are three *rouleaux* of similar silk. The upper skirt is bound at the bottom edge, by *cérise* silk, and is caught up at the sides and back, by bands of grey poplin, extending up to the waist. These bands are cut into tabs, bound by *cerise* silk and with a button in each tab. The front forms a *tablier* edged by the tabs, which are continued up the sides of the *corsage* (à *bretelles*.) The top of the *corsage* is trimmed by two *rouleaux* of *cérise* silk. The sleeves are short and are edged by *cerise* silk, and on the shoulders are small tabs. *Chemisette* and long sleeves of white muslin.

This costume is from the MAISON CHARAVEL, *rue de Richelieu*.

MORNING WALKING COSTUME.

Fig. 2.—Dress of violet colored silk. The skirt is trimmed near the bottom by a flounce put on with a heading, and surmounted by several rows of black velvet ribbon. Falling over the skirt are four broad square-shaped tabs of violet colored silk, each edged by a frill of similar silk, and trimmed by rows of black velvet ribbon. The *Talma Metternich* is of white cloth or cashmere, and is of the same form as that described in Plate 4, fig. 2. It is caught up at each side and at the back, and fastened by bows of violet velvet, and is edged all round by a fringe of white wool and violet silk, above which are two bands of violet velvet ribbon. Starting from bows of violet velvet ribbon at the back of waist a square-shaped tab of white cashmere or cloth, (slightly pleated and edged by the velvet) falls over the skirt of the *Talma*: The hood is trimmed by violet velvet, and by cords and tassels of the same color, both in front and at the back. White straw hat, trimmed by black lace, flowers, and an ostrich feather.

This Costume is by M^{ME}. EDMÉ. PARIS, *boulevard de la Madeleine*.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes, of Havanah silk, or *Poult de soie*. The lower skirt is trimmed at the bottom, by a broad *gauffred*

flounce of the same material, headed by two bands of sky-blue velvet ribbon bound on each edge by a narrow piping of black satin. The bottom of the upper skirt is similarly trimmed, and it is caught up at each side and fastened at the waist by bands of the velvet. The top part of this skirt is trimmed by two deep square-shaped *basques*, hollowed out in an oval form at each side, and trimmed by the blue velvet edged by black satin, this trimming is continued from the front edges of the *basques*, and carried up the front of *corsage*. A small *Aumonière* of blue velvet with three tassels, is suspended from the right side. The *Ceinture* (of blue velvet, edged by black satin pipings) is fastened at the back of waist, and starting from a group of bows placed at this point, bands of the velvet are carried round to the sides, and disappear under the oval openings. Over the *Corsage*, is a *Pelerine* edged to correspond, and the sleeves have similar bands at the wrists.

This elegant Costume is from the MAGAZIN DU PRINTEMPS, *Boulevard Haussmann*.

PLATE THE SECOND.

AFTERNOON PROMENADE COSTUME.

Fig. 1.—Dress of light purple-brown silk; the skirt is *en train* and is entirely without trimming. The *Casaque* is of black velvet and is made without sleeves; it is round in front, and slightly pointed at the back where it is cut up as far as the waist, the bottom edge as well as the sides of the opening, being trimmed by a flounce of black lace, headed by a plait of black satin. The back of the *casaque* is trimmed by a small *Manteau Abbé*, which starts from bows of ribbon placed near the centre of back; this *Manteau Abbé* is edged to correspond with the other portion of the *Casaque*, the trimming being carried over the shoulders (accompanied by a narrow gimp) and continued to the waist. Small round bonnet of black lace, trimmed by *cérise* bows.

This Costume is from MAISON GAGELIN, *rue de Richelieu*.

COSTUME FOR HOME.

Fig. 2.—Dress of Metternich green silk. The bottom of the skirt is trimmed by three flounces of black lace, each headed by a *rache* of the green silk. Above these flounces is a trimming also composed of black lace headed by the *raching* and arranged to form festoons at the front and back of skirt. The upper part of the skirt is covered by a deep *basque* of the silk, slightly *bouillonnée*, and

divided into equal portions between each of which is placed a *rûche*. The bottom edge is also trimmed by a similar *rûche* and by a flounce of black lace. The front of the *corsage* is trimmed by a *rûche* arranged in a triangular form, edged by black lace. Ceinture of green ribbon, with rosettes both in front and at the back of waist. The sleeves are tight-fitting and are trimmed at the shoulders by small jockeys formed of black lace and *rûches* of green silk, and at the wrists are cuffs to correspond.

This Costume is by MADAME DU REVEZ, *Place Vendôme*.

MORNING WALKING COSTUME.

Fig. 3.—Dress of slate-colored silk; the bottom of the skirt is trimmed by three flounces of similar silk, each edged by a narrow *rouleau* of scarlet silk, and put on with a heading, below which are two similar *rouleaux*. Falling over the upper part of the skirt are four broad square-shaped tabs of the same silk, edged by frills and trimmed by *rouleaux* of the scarlet silk. The *corsage* (which is full and confined by the *ceinture*) is continued below the waist forming deep *basques*, cut open to the waist both at the back and in front, and edged by a fringe of scarlet and slate-colored silk, above which are three *rouleaux* of scarlet silk. Beneath these *basques*, falling over the tabs at the back of skirt, are two large flat bows edged by *rouleaux* of scarlet silk. The *Corsage* is covered by a small round *Pelerine*, and at the wrists are *rouleaux* of scarlet silk. Hat of slate-colored felt, trimmed by scarlet velvet and an ostrich feather.

This Costume is from the MAISON BOUDET, *boulevard de la Madeleine*.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress of pale green silk, shot with white; the skirt is *en train* and entirely without trimming. The *Sortie du Bal* is of white cashmere. It forms a deep point at the back, and is edged all round the bottom by a gold fringe, headed by five rows of braid of the same metal. In front are two broad square-shaped tabs of white cashmere trimmed by the gold braid and having fringe at the ends. The hood is pointed, and is of white cashmere, lined by *cerise* silk, and trimmed by gold cord and tassels.

This Costume is from the MAISON BOUDET, *Boulevard de la Madeleine*.

BALL TOILETTE.

Fig. 2.—Dress à trois jupes. The under

skirt is of white silk, and is trimmed at the bottom by a broad gauffred flounce of the same silk. The second skirt is of rose-colored *Poult de Soie*. It is very short in front and forms a train at the back, and is entirely without trimming. The third or upper skirt is of white tarlatan, and is edged all round the bottom, by a flounce of white lace, headed by a garland of eglantine and foliage. Starting from the waist at each side, is a graduated tab of white lace, by which the skirt is caught up, so as to form a *bouffant* at the back, and a drapery in front, and at the bottom of each tab is a *bouquet* of eglantine, above which are two single sprays of the same flower. Falling over the *bouffant* are two sprays of eglantine which disappear beneath a small pleated tab of lace, attached to the back of waist by a bow and eglantine. The *corsage* is of rose-colored *Poult de soie*, and is trimmed by a white lace *bertha* with a *bouquet* of eglantine in front, and the sleeves which are also of lace, are trimmed by single flowers.

This Toilette is from the MAISON GAGELIN, *rus de Richelieu*.

BALL TOILETTE.

Fig. 3.—Dress of bright *Jonquille* silk; the skirt is cut slightly *en train*, and is trimmed at the bottom by a flounce of similar silk, the top part of which is covered by a narrower flounce of pleated white muslin, headed by a wreath of blue convolvulus with foliage. The upper skirt and body à la *Princesse*, are of white muslin. The skirt is edged by a similar flounce; the back part is caught up *en bouffant* and fastened at the sides, by *bouquets* of convolvulus, sprays of which are carried up to the waist. Starting from these *bouquets*, a garland is carried round the top of the flounce, and two other garlands cross the front, forming festoons. The front and back of *corsage* are trimmed by a pleated *bertha* of *jonquille* silk, and on the shoulders, (forming sleeves) are bands of silk, with narrow pleated frills of white muslin. On the chest is a *bouquet* of convolvulus, trails of which are carried to the shoulders which are trimmed by single flowers.

This Costume is by MADAME RABOIN, 67, *rus neuve des petits Champs*.

PLATE THE FOURTH.

MORNING WALKING COSTUME.

Fig. 1.—Dress à deux jupes of green silk. The lower skirt is trimmed at the bottom by a broad flounce headed by a *ruche* of silk like the dress. The upper skirt is edged by a

râche, and is caught up at the sides. The *Man-teau Carré* is of black cloth. It is quite round, partly covered by a large cape of the same shape, and is without sleeves. Both portions are edged by a mixed fringe of twisted gold cord and black silk, headed by a black silk braid edged on each side by narrow gold braid, and this trimming is carried up the front edges and round the neck. There are also pockets in the sides, similarly edged. Hat of black velvet trimmed by flowers.

This Costume is from the MAISON DE LA REGENCE, *boulevard Poissonnière*.

CARRIAGE COSTUME.

Fig. 2.—Dress of pale green and cream-colored shot silk, the skirt is *en train* and entirely without trimming. The *Talma Metternich* is of scarlet cloth. The peculiar characteristic of the Talma Metternich consists in the arrangement of the *ceinture*, which disappears under the arms, and is visible in front and at the back. The Talma is edged all round by a tassel fringe of white silk, headed by three rows of white silk braid, which are continued up the front edges. It is caught up at the back and sides by small tabs, and at the back of waist are placed three long pointed tabs of scarlet cloth with *Arabesques* of white silk, and edged by fringe. The back of the neck and the part which falls over the arms, are also trimmed by similar *Arabesques*. Small round Hat of black lace, trimmed with flowers and lappets.

This Costume is from the MAISON DIEU-LAFAIT, *Boulevard de la Madeleine*.

COSTUME FOR HOME.

Fig. 3.—Dress à trois jupes, of mauve silk. The lower skirt is entirely without trimming. The second skirt is edged all round by a flounce, and is slightly caught up on each side. The front forms a *tablier* trimmed all round by a *râche* of silk, and having at the bottom five bows of mauve ribbon. The sides and back are trimmed by *bouillons* arranged perpendicularly. The upper part or third skirt is a deep round *basques panier*, open in front and edged by a flounce and *râche*, and trimmed by bows of mauve ribbon. It may be cut from our first full-sized pattern. The *corsage* is cut square in front and is similarly trimmed. The sleeves extend slightly below the elbow, and are trimmed to correspond. Chemisette and sleeves of white muslin.

This Costume is from the MAISON BERANGER, 6, *boulevard des Capucines*.

PLATE THE FIFTH.

No. 1 is a white felt HAT the sides of which are turned up and lined with green velvet. It is also trimmed all round, by green velvet ribbon, and at the left side is a group of bows and ends edged by fringe of the same color, having in the centre a gold buckle, starting from which point, a green ostrich feather falls over the top of the hat. It is by MADAME DETOURMANTELLE, *Boulevard des Italiens*.

No. 2 is a CAP, composed of white mualin, edged by *valenciennes* lace, and trimmed with bows and ends of violet-colored ribbon and having strings of similar ribbon. It is from the MAISON COLDEBERT, *Boulevard des Capucines*.

No. 3 is a BONNET of white Tulle. The front is edged by a narrow *bouillon* of tulle, and trimmed by a white ostrich feather and a large yellow rose with buds and foliage. At the back is a fall of white gauze or tulle edged with blonde, and surmounted by a yellow rose. There is a single continuous *bride*, formed of a heading of white gauze or tulle *bouillonne*, and edged by blond, and having at the right side a small spray of yellow rosebuds and foliage. This bonnet is by M^{LES} DAMES BRIS-ET-GROFFIN, *rue de Richelieu*.

No. 4 is a BONNET, composed of two separate parts. The front is edged by a quilling of sky-blue tulle, upon which is placed a garland of rose-buds and foliage. The back part consists of a band of sky-blue velvet (to envelope the *chignon*). It is edged on each side by a piping of white silk. The *brides* are formed of folds of sky-blue gauze, terminated by a spray of rose-buds with foliage, and at the left side is a long floating end, of the blue tulle, and at the back are strings of sky-blue ribbon to fasten under the *chignon*. This bonnet is by M^{ME} JENNY NAVARRÉ.

No. 5 is a high crowned HAT of grey felt, the edges are turned up and lined by black velvet. The front is trimmed by a group of black velvet bows, with an *agraffe* of bright steel, starting from underneath which, a long white ostrich feather crosses the top of the hat, drooping over the back. This hat is from the MAISON LABOURIN, *Rue Auber*.

No. 6 is a round HAT of white Felt, the brim of which is very narrow, and is turned up at the sides and lined with blue velvet. The hat is trimmed by a band of similar velvet, and by festoons and knots of blue tulle, terminated at the back, by two long floating ends. The front is also trimmed by a blue ostrich feather and an *aigrette*. It is by M^{LES} DAMES BRIS ET GROFFIN, *rue de Richelieu*.

No. 7 is a TOQUE of black velvet. The brim is turned up at the back, and is edged all round by a piping of *cerise* silk and trimmed by a black ostrich feather and a *ruching* of lace of the same color, and at the left side, near the back, is a full-blown rose. On the turned up portion of the brim (at the back) is placed a red rose, starting from which is a long floating end of black tulle. This hat is by M^{LES} DAMES BRIS ET GROFFIN, *rue de Richelieu*.

No. 8 is a square shaped CANNEZOU of white mualin, the square is trimmed with *bouillons* of muslin, divided by bands of insertion, and edged by *valenciennes* lace. In front is a band of mualin edged on each side by *valenciennes* lace. The sleeves have cuffs to correspond. This Cannezou is from the MAISON LESIRE, *Boulevard des Capucines*.

No. 9 is a TOQUE, of black velvet, edged by a piping of *cerise* silk. It is turned up at the back, and is trimmed at equal distances all round, by bows of *cerise* ribbon, starting from each of which, bands of similar ribbon are carried to the top of the hat, where they form a group of bows and ends. The hat is also trimmed by a large rose with buds and foliage. It is by MADAME ESTHER, *rue de Richelieu*.

No. 10 is a HEAD-DRESS composed of a garland of lilacs with foliage. There is also a half-open white rose in front, and at the back is a trail of the lilac with foliage.

No. 11, Bonnet of white *Tulle Bouillonne*. The front edge is bound by black velvet, attached to which is a turned-back frill of *tulle*. The *bride*, (which is continuous and forms a square) consists of a double frill of white blonde, with a quilled heading of *tulle*, and is carried from the back of the bonnet. The front is also trimmed by roses and foliage. It is by MADAME DE LAUNAY, *Place de la Bourne*.

No. 12 is a Bonnet of black *tulle*, trimmed in front by bunches of purple and green grapes with foliage, and by two red roses. At the top is a *Papillon* bow of black *tulle*, and at the back is a fall of spotted *tulle* edged by lace, and headed by a *ruche* of black *tulle* gradually sloped off to a point and carried down the sides forming a continuous *bride*, at the left side of which is a small bunch of green and purple grapes with foliage. This bonnet is by MADAME JENNY NAVARRE, *boulevard des Capucines*.

JONES' LADY RELATIONS.

CHAPTER THE FIRST.

Augustus John Jones, was a married man, and yet he was not. I will explain this seeming contradiction, for each statement is equally true. He was emphatically a married man—a *very* married man indeed, for he had successively led two brides to the altar. And at the time I write he was not a married man, for both the ladies who had borne the honourable title of Mrs. Augustus John Jones were deceased. Jones was a widower. Each wife had left behind her one pledge of affection. The souvenir of the first Mrs. Augustus John Jones, (*née* Maria Hopkins), was a girl, named after both parents as nearly as possible, and therefore called, Maria Augusta Jane Jones. The token reminding Jones of his second wife, (*née* Eliza Brown,) was a boy, and was christened also in imitation of the parental cognomens, Eleazer Augustus John. These interesting scions of the house of Jones were respectively aged nine and six years, and were residing with their father at Park Villa, near a certain country town in the middle of England. Their youthful persons were kept in order and adorned, and their minds also similarly cared for, by a smart-looking damsel with black eyes and hair, named Matilda, whose principal business seemingly consisted of informing Mr. Jones, "that she 'oped she knew her duty, and meant to do it, now and always," of which fact, Mr. Jones earnestly assured her he entertained no doubt. Three rooms were solemnly set apart in Park Villa for the use of Matilda and her two charges, Miss Maria Augusta Jane Jones, and Master Eleazer Augustus John Jones, and in one of these rooms, styled the day-nursery, on a bright May-morning, were seated at breakfast, the three legitimate occupants.

Maria Augusta Jane Jones, was not a

beautiful child, she resembled her deceased mamma too nearly, and was chiefly conspicuous for coarse red hair and a decided cast in her eye. Master Eleazer Augustus John Jones, bore more resemblance to Adonis certainly than his sister to Venus, but you would have hesitated, my conscientious reader, before you had promised him perfect. Miss Jones—I will occasionally dispense with her full name, hoping it is too imposing to escape your notice,—Miss Jones was drinking her milk and water, and chipping her toast with a somewhat supercilious air, for she had slightly quarrelled with her brother that morning, because he had refused her his bag of marbles, and was yet troubled in spirit thereat. Master Jones was not wearing the air of a victor, albeit he was yet conqueror in the matter of the bag of marbles, for his one eye had a swollen and darkened appearance, the result, I regret to state, of a "back-hander" with a hair-brush from his sister, and which placed him ignominiously on the carpet, quite *hors-de-combat*, until Matilda entering from a chat with the postman, rescued him from his pitiless foe. While these young combatants took their breakfast in sullen silence, Matilda took the opportunity of reading them a lecture on the subject.

"And I wonder," she said "what your dear grandmamas would say to you both, if I were to tell them."

"I don't care what *his* old granny thinks," asserted Miss Jones.

"I am sure," fired up Master Jones, "nobody cares what yours does."

"Oh! you vulgar boy!" sneered Maria Augusta Jane.

"Oh! you ill-tempered thing!" retorted Eleazer Augustus John.

"My grandma's house is her own," remarked Miss Jones.

"So 's mine," replied Master Jones, "and a field and—a pig."

"Pig!" exclaimed the young lady, "only vulgar people keep pigs. My grandma keeps a pony."

"Oh you story-teller," shouted Eleazer Augustus John, your grandma lives in lodgings. I heard my pa tell Miss Conway so, there now!"

"No," replied Miss Jones, "its your grandma that lives in lodgings. Doesn't she Matilda?"

"What?" enquired Matilda looking up from an interesting epistle, without a postmark or stamp, which had been left by the postman. "What?"

"Does not Elly's grandma live in lodgings?"

"I don't know," answered prudent Matilda, relapsing into the letter.

"My grandma," continued Miss Jones, "used to live here once."

"Yes, I know," replied her brother, "and then my ma wouldn't let her. Cook told me. Ah! there now."

"My grandma," persisted Miss Jones, "could not live with your ma. She was ill-tempered, just like you. Mary told me."

"I tell you what," remarked Matilda, closing her letter, "you had better both be quiet and finish breakfast, else I shall take it away."

Thus admonished, Miss and Master Jones concluded their meal in silence, scowling at each other nevertheless.

"Well, and how are you this morning?" enquired a voice at the door, and Mr. Jones entered the room before going to business.

"Papa," enquired Miss Jones eagerly, "doesn't Elly's grandma live in lodgings?"

"Little girls mustn't ask such questions," replied papa.

"There now Miss," whispered Eleazer Augustus John.

Having kissed his children and exchanged a few words with their nurse, Mr. Jones departed from Park Villa.

As he entered the town, a close observer would have remarked that he straightened himself, and put on a brisk, jaunty air, especially as he approached a large detached house with green venetian blinds. Ah! Mr. Augustus John Jones knew that a pair of bright eyes were watching him, and he was not insensible to their light. Very married man as he had been, Jones was once more meditating the altar, for he had laid his hand, heart, and fortune at the small, well-shaped feet of Miss Harriet Conway, and Miss Harriet Conway had consented to become the third Mrs. Augustus John Jones, at some future indefinite period.

When Jones reached Park Villa at four o'clock that afternoon, he was astonished to behold in the hall a quantity of luggage, and still more so when entering the dining room, he saw reclining on a sofa the portly figure of Mrs. Hopkins, his first wife's mother, Miss Maria Augusta Jane Jones' grandma. She rose at his entrance, and flung herself upon his neck, sobbing out,—"Jones! Augustus John! Husband of my sainted Maria! I am come to see you—you and the beloved child of my departed daughter.

I am welcome, am I not?"

"Eh!" said Jones, not a little bewildered, "welcome, oh yes, come on a little visit, I suppose."

"Yes, yes, my heart yearned to behold you. He is lonely, I said to myself. I will comfort him. He is from home all day. My beloved granddaughter is left to the care of menials. I will protect her. I will form her mind, and educate her and make her, for your sake, Jones, my son, to resemble the mother who is gone."

"Oh!" said Jones, vaguely, "you are very good I'm sure, Mrs. Hopkins."

"Oh!" gushed forth that amiable lady, "oh! Jones, call me mother, I have no child now but you and little Maria, who has already welcomed me as a mother. Oh Jones! be to me as a child in the place of her who is gone."

"Well," said Jones, who was not at all gushing—"well,—have something."

"Thank you, my son," answered Mrs. Hopkins, I found you had ordered dinner at six. I took the liberty of making a little addition to your bill of fare on my own account, so I think I will wait till then. But I *will* take a glass of port, my son, first; one glass, if you please."

CHAPTER THE SECOND.

So Mrs. Hopkins comfortably located herself at Park Villa, and poor Jones, though he did not like it, said nothing. She took the domestic reins at once, and ruled the household with a rod of iron. But she continued very affectionate to Augustus John Jones. She made much of Miss Jones, and correspondingly snubbed Master Jones. But at the end of the week, an unexpected champion turned up for Eleazer Augustus John in the shape of *his* grandma. She bounced in one evening, as the younger members of the family were partaking of dessert with their papa and Mrs. Hopkins. She had driven from the station in a cab which was covered with luggage. At the sight of her strong-minded face Jones' heart sank within him, for he remembered past days when these two ladies had small differences in that very house, concerning those very children.

"A very nice thing," remarked Mrs. Brown, "a very nice thing, Mr. Jones, that you allow a low old—person, like Mrs. Hopkins, to tyrannise over my grand-child, the offspring of my beautiful departed Eliza, who led a martyr's life to that woman's insolence, and that child Maria's ill-temper and mischief-making."

"Mrs. Brown, my dear lady," expostulated Jones.

"Don't 'dear lady' me," continued Mrs. Brown irately, "I can tell you what I am come for, I don't mean anything underhand, but I intend to stay here and protect my grandson as long as Mrs. Hopkins remains in this house." And so saying Mrs. Brown flung herself on a chair, and began to unfasten her bonnet strings violently.

"I'm sure," said poor Jones, "I'm sure, I've no objection to your coming here on a visit, Mrs. Brown."

"Visit indeed!" snorted Mrs. Brown, "and Mrs. Hopkins is making her home here. I have as much right here as she has."

"Oh no!" responded Mrs. Hopkins, "excuse me, Mrs. Brown, I have known Mr. Jones much longer than you have. I have a much greater share in his affections, my sainted Maria was the wife of his youth."

"Wife of his fiddlesticks," retorted Mrs. Brown. Here Jones interposed and soon restored peace to the circle. Mrs. Brown's luggage was taken up stairs and deposited in No. 5, to which bedroom Mrs. Brown betook herself later in the evening. Her last words as she laid her head on her pillow were—"Well! here I am, and here I mean to stop."

Strange to say, words nearly identical were murmured by Mrs. Hopkins in No. 4, at nearly the same time.

Park Villa now instead of no mistress had two, and poor Jones did not find his comfort increased thereby. Of course he took Miss Conway into his confidence, and very piteously entreated her to become Mrs. Augustus John Jones at once, and put the enemy to flight. But Miss Conway had an invalid father, (one of her chief charms in Jones' mind was she had no mother,) and she refused to leave him as long as he lived. He was a very old man, over ninety and quite helpless, and though Jones fretted at the delay, he could not but admire the loving tenderness and care with which Harriet Conway tended the poor old sufferer.

"I must think of some plan," remarked Miss Conway, as Jones unfolded some new grievance, one evening about a month after the house had been blessed with two kind mothers-in-law.—So she put her thoughts to work, and the next evening Jones was instructed how to act.

Jones was absent from Park Villa, had been absent about three days; and not a lit-

tle concerned were his affectionate lady-friends, for they had no idea of his whereabouts. They were sitting together, rather more friendly than usual, for their united interests were brought to bear on Jones' absence, and they were conversing anxiously about him.

Suddenly a rat-tat at the door announced the evening delivery of letters, and soon two notes were brought, one addressed in Jones' handwriting to each lady.

Mrs. Hopkins put on her gold-rimmed spectacles and murmured softly, "Now for news of my dear son!"

Mrs. Brown stuck her glass severely to her eye, and remarked,— "Now I shall find out what he's up to."

"How remarkable," sighed Mrs. Hopkins, looking up from her letter.

"Here's a nice thing," responded Mrs. Brown in return.

"Shall I read my letter to you," asked Mrs. Hopkins.

"Do, and I'll read mine."

Mrs. Hopkins re-adjusted her spectacles and read as follows.—

"London.

My dear Mrs. Hopkins,

I left home in great embarrassment. I cannot return to Park Villa until certain encumbrances are removed. May I ask you to take my little girl, your grand-child, home with you, and keep her for a few months until you hear from me—probably in America. Excuse my brevity. I know what your heart will dictate. Ever yours.

A. J. J."

"Well," said Mrs. Brown, "mine is exactly the same, word for word beside the names, asking me to take Eleazer."

"Is he in debt then?" said Mrs. Hopkins.

"Well it looks like it, and I am not surprised at all. But he is quite mistaken if he thinks I am going to take that child and keep it."

"Or me indeed," answered Mrs. Hopkins, "I tell you what, Mrs. Brown, we had better go, there may be bailiffs or something coming in. Oh! my, who's that?"

"Don't be alarmed, mum," said a tall man who had entered. I'm come on account of Mr. Spokes of London, to take an inventory of this house and furniture."

"There!" shrieked Mrs. Hopkins, "I told you so."

"Let's go," said Mrs. Brown, "I've had quite enough of Park Villa." So with a very

hasty packing, the two ladies departed in two cabs, and Park Villa thereafter knew them no more. The bailiff walked straight from thence to the house with the green venetian blinds, and there throwing off a red wig and thick comforter, disclosed the merry face and brown curly hair of Harry Conway, brother of the future Mrs. Augustus John Jones.

Miss Conway stepped over to Park Villa, and brought the two children away, and they remained with her until their father's return, which did not take place for two months, for Jones was really absent on business. Meanwhile Harry Conway brought a loving little wife to the house with green venetian blinds, who took so tenderly the task of nursing the poor old invalid, that Harriet could be spared, and so when Jones came home one Saturday night, it was to lead to the altar Miss Harriet Conway, who immediately took possession of Park Villa, as Mrs. Augustus John Jones the third. As she had no lady relations, except Mrs. Harry Conway, Jones was never troubled with them any more, though Mrs. Hopkins and Mrs. Brown were most indignant at the trick played on them. Under their new mother's judicious care, the two children grew more amiable, and as other little ones came to claim their attention and Matilda's, they gradually ceased to compare notes concerning their 'grandmas.' —*Benedick.*

The Theatres.

DRURY LANE.

Mr. Dion Boucicault's new piece entitled "*Formosa or the Railroad to Ruin*" promises to be one of the greatest successes of the present season. It is, like most of the talented author's later productions, essentially a drama of modern life, and he has taken advantage of the great and increasing popularity of the Oxford and Cambridge Boat Race, to form the ground work of a very exciting plot. Tom Borrowghs' the hero, is the stroke oar of the Oxford Crew, and the interest of the piece centres in the attempts of a gang of swindlers to effect his ruin, and the endeavors of his friends to rescue him from their clutches. The scenery and stage arrangements are throughout, most admirable, and in the course of the piece we are introduced to some realistic pictures of London life. The opening scene of the river-side Inn, with the Oxford crew in training, is most picturesque, and the Villa at Fulham is a most artistic scene, in which the moonlight is arranged to perfection. One of the most exciting scenes is that in which the populace, headed by the Cambridge crew, make an attack on a house in order to rescue Tom, who has been arrested for debt on the eve of the Race. The view of Barnes' Bridge with the race itself, forms an appropriate climax to this most exciting drama.

PRINCESS'S.

This theatre, during the recess, has been thoroughly and most effectively re-decorated, and we cannot speak too highly of the manner in which Mr. Vining has produced Handel's "*Acis and Galatea*," at this theatre. The artists are Miss Blanche Cole, Mr. Vernon Kigby, Mr. Montem Smith, and Herr Formes, whose *Polyphemus* is a most effective impersonation, his magnificent

bass voice being heard to the greatest advantage. English talent cannot be too extensively patronised and encouraged, and Mr. Vining has set a worthy example in this respect. The new and beautiful scenery has been painted from the original sketches, made by C. Stanfield, R. A. for Drury Lane theatre, when this piece was brought many years ago by Mr. Macready.

THE NEW QUEEN'S.

Mr. Burnand's romantic drama "*The Turn of the Tide*," has now nearly reached its 100th representation, and the great success which this piece enjoys is certainly well deserved alike by the merits of the author, of the acting, and of the management. The plot is one of great interest and the dialogue is full of brilliancy and point. Every part is acted to perfection, Mr. and Mrs. Frank Matthews being especially deserving of notice and creating great laughter by their humorous impersonations. The scenery is most picturesquely arranged, the great effect being the "*Grotto of Morgane*" with the rising of the tide, and ultimate rescue of the lovers.

NEW HOLBORN THEATRE.

This theatre will re-open for the winter season on September 18th. The success which attended Mr. Barry Sullivan's introduction of the highest class of English drama, has induced him to continue to produce pieces of the same order, during the coming season.

STRAND.

The humor and drolleries of the talented American Comedian Mr. J. S. Clarke, are proving an immense attraction at this pretty little theatre: the latest novelties being "*The Toodles*," and a new comedy farce entitled "*Among the Breakers*," which have been brought out especially to display Mr. Clarke's comic powers. *Joan of Arc*, is one of the best burlesques Mr. Brough has produced, and it is acted with much spirit and humor by this powerful company.

NEW ROYALTY.

There is no change in the bill of fare at this theatre, the success of Mr. Burnand's last new Burlesque "*The Military Billy Taylor*," being as complete as that of any of those which have enjoyed such marked popularity before it. Mr. Andrew Halliday's "*Checkmate*" is an admirable little piece, of the farcical order, and these, together with other trifles, make up an evening's entertainment, than which nothing better or more amusing could be described. A new farce entitled *Sea Gulls*, is the latest novelty; it is smartly written and like all pieces produced under Miss Oliver's management, is acted to perfection, every point being made in the most effective manner.

THE INFLUENCE OF THE SEASONS.—"The web of our life," says Shakespeare, "is of a mingled yarn—good and evil mixed together;" and so just is this maxim of our immortal philosopher and poet, that there is scarcely a physical benefit or enjoyment which is not, in some degree, alloyed by some admixture of evil. The very air we breathe, the solar light and warmth, the exposure to the atmosphere, the vicissitudes of heat and cold, the slow and certain effect of time, the thousand secret and internal influences which attack our frame, serve to undermine our health, and injure and deteriorate our aspect and appearance. Even the most genial season exercises a baneful influence in this particular. The beauteous summer sun tends to tan the skin, and induces the disfigurement of spots and freckles; while the perspiration occasioned by the same cause, and the intrusion of dust, prove prejudicial to the hair, and call for additional care and protection. The fortunate discoveries of Messrs. Rowland have happily provided a remedy in each of these unpleasant alternatives. Their unrivalled Macassar, for the hair, tends to remove the ill effects of damp and perspiration; their Kalydor affords a balm for the skin; nor should we omit to mention their inimitable preparation of Odonto, for the teeth and gums. The whole of these valuable appendages to the toilet have stood the test of many years of trial and experience, and are now most fully and lastingly established in public favor and approval.



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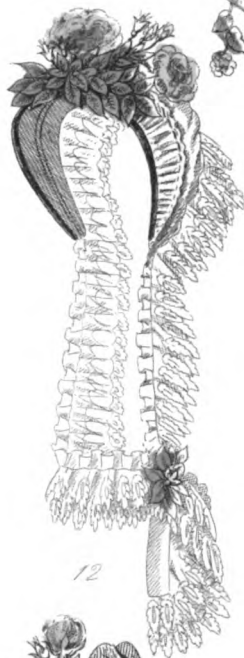


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THE
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No. 550.

OCTOBER, 1869.

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Observations

ON

LONDON AND PARISIAN FASHIONS.

As we stated in our last month's Number, the *panier* or *bouffant* style of upper skirt is in more favor than ever. We see it in every style of dress, both morning and evening, and in every kind of tight-fitting *Casaques*.

It is perhaps somewhat singular that this style has been so generally adopted, but its first introduction was caused by the scanty appearance dresses had, when the skirts were worn plain all round. Ladies are not now inconvenienced by the great number of breadths, that were put into dress skirts some years ago, and the inconvenience of which caused their discontinuance, and the general adoption of the plain skirt. On adopting the plain skirt however, it was found that the richness of fold had been sacrificed, and that something was wanted to regain the rich flowing folds, without the skirt containing so large a quantity of material. The *panier* or *bouffant* style was hit upon, and its great elegance has caused it to increase in favor ever since, and for the reasons we have stated, it is likely to continue in favor for some time to come, or indeed until an entire change of style takes place.

It is found too that the *panier* or *bouffant* is suited equally to the long train skirts, or the short Walking dress, in both it is equally elegant, and taken altogether we may say that this is one of the greatest improvements in dress we have had for some years, although on its first introduction, many were found to exclaim against it, and to declare that the style was anything but graceful, but if we now by chance see dresses made in the old Fashion, with a great number of breadths all round, or in the plain gored style, we at once perceive that they have an antiquated appearance, and recognise the improvement of the present Fashion.

We will now go on to describe the princi-

pal characteristics of the tight-fitting velvet *Casaques*, which will be the most favorite garments for outdoor wear. The bodies are plain and high, some are cut with a seam across the waist, others without, but all have *ceintures* outside with bows, loops, or bows and ends, at the back. Those with seam are cut perfectly tight to the figure, those without seam (like our full-sized pattern) are cut easy at waist, and are drawn in to the figure by a waistbelt. The skirts are of moderate length, and generally consist of a plain *tablier* in front, and a full *panier* or *bouffant* at the back: sometimes there are two *bouffants* falling over each other, like fig. 2 plate 1, and sometimes these *casaques* even have triple skirts, like fig. 1 plate 4. The *panier* sometimes consists of a series of *bouillons*, placed lengthwise.

Black Satin is very much used as a trimming, sometimes in *ruchings* or narrow frillings, sometimes in plaits; other *Casaques* are trimmed with lace; others again are trimmed with brilliant colored satin, so as to contrast strongly with the black velvet.

The short square cut Paletot is again coming into favor, and is generally worn by Young Ladies. It should be made of white or some very light colored warm Winter material, and trimmed with black velvet: the novelty in these Paletots, is, that the sleeves are of the Pagoda form, wide at wrist.

The loose Metternich Mantle or *Talma*, drawn in to the figure at back and front by a waistbelt, is likewise a fashionable style.

For the milder days of the approaching season, dresses *en suite* still retain their favor. They may be trimmed with lace, with quilings, or *ruchings* of the same material, or with satin quilings of a darker color.

As we stated last month, very rich materials, or those of novel colors, are generally used for trains, and have a very small amount of trimming on them, as much trimming would rather detract from their quality of richness, or from their novelty of color.

THE FULL-SIZED PATTERN.

We this month present our fair subscribers with the full-sized pattern of the *CASAQUE A PANIERS*, represented on the 2nd figure of our 1st plate. This elegant pattern consists of three pieces: viz.—Sleeve, Front with its rounded *tablier*, and Back with its rounded *panier bouffant*. It is the upper or small *panier* and *tablier*, that we have given; the under ones (as shown on the colored plate) are similar in form but larger. In the front we have marked by pricked lines the form of the fish, which is to be taken out to define the waist. The back is cut across at waist for about $1\frac{1}{2}$ inch, and the skirt (as shown by the pricked lines) is to be pleated in to this, to give extra fulness to the back of *panier*. In the seam under the arm the first notch marks the waist level, and from this point the sides of *tablier* and *panier* are to be joined together, as far as the second notch, the *panier* being put on slightly full. All the rest of the edge of *panier* is to be slightly full or drawn in, before putting on the quilled edging, so as to cause it to swell out, and thus take the *bouffant* shape. The waist of this *Casaque* is to be drawn into the figure by a *ceinture*.

By a slight alteration and enlargement of the *tablier* and *bouffant*, this pattern may be used for the *Casaque* of fig. 1 plate 2, and indeed it will serve as a base for cutting all those styles that are without seam at waist.

Description Of the Plates of Costumes.

PLATE THE FIRST.

MORNING WALKING COSTUME.

Fig. 1.—Dress of bright green silk, the skirt is entirely without trimming at bottom, but has a full *panier bouffant* at back. The Metternich Talma is of brown cloth, and is edged all round the bottom, by a black tassell fringe, above which are two *rouleaux* of black satin; it is caught up at the back as far as the waist, and fastened by a large rosette and two broad loops of black satin. The Talma is drawn in at the back only, the waistband, passing through slits cut in the cloth, is fastened round the waist of the dress, leaving the front and sides of the Talma quite loose. The shoulders and neck are trimmed with lace and flounces.

This Costume is from the MAISON ADOLPHE, Boulevard des Italiens.

CARRIAGE OR AFTERNOON PROMENADE COSTUME.

Fig. 2.—Dress of Sultan colored brown *Poult de soie*. The skirt is cut *en train* and the front is trimmed *en tablier*, by quillings of satin of the same color, having bows and *eventails* at the sides. The tight-fitting *Casaque* is of black velvet: at the back are two *bouffants* falling over each other and edged by quillings of black satin, and above the *bouffants* is a small pleated *Casaque* of black satin, attached to the *ceinture*, which

is of the same material. The front forms deep rounded tabs, partially covered by smaller tabs of the same shape, and all edged by the black satin quilling. The fronts are trimmed by bows of black satin, extending from the waist to the neck, and at the arm-holes are similar bows. At the wrists there are quillings and bows of black satin. We give with our present Number, the full-sized pattern of this *Casaque* body with the upper *tablier* and *bouffant* at back: the second *tablier* and the large back *bouffant* are similar in form but are of course cut separate and are joined underneath to the waist of the *Casaque*. Bonnet of white Terry velvet trimmed by black and white lace and a yellow rose.

This Costume is by M^{ME}. EDMÉ PARIS, boulevard de la Madeleine.

PROMENADE COSTUME.

Fig. 3.—Dress and *Casaque en suite*, of violet silk. The bottom of the skirt is trimmed by a flounce of black lace, headed by a *biais* band of the silk, and a narrow black lace edging, and above the flounce are three rows of black lace insertion, put on at equal distances and extending to about one third up the skirt. The *Casaque* is edged at the bottom by a flounce of black lace, rather narrower than that on the skirt of the dress, and similarly headed. It is caught up at the sides and fastened by large rosettes of silk and narrow black lace edging, and forms a large *bouffant* at the back. The fronts of the *Casaque* are trimmed *à la Mousquetaire*, by bands of black lace insertion extending up to the neck. The sleeves are trimmed round the wrists by similar bands: starting from the back of waist, an *eventail* of black lace falls over the *bouffant* and is fastened to its bottom edge, by a rosette, composed of silk and black lace edging. Small black velvet Hat, trimmed with black lace and flowers.

This Costume is by M^{ME}. DU RIZ, 8, Place Vendôme.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress *à deux jupes*, and short *Casaque bouffant en suite*, of bright Metternich green silk. The lower skirt is trimmed near the bottom by a pleating of the silk, edged on each side by a narrow quilling. The bottom of the upper skirt is scalloped out, and trimmed by a *rûching* of the silk, which is carried up the skirt, between each scallop, and terminating by bows of green

ribbon, at about a third up the skirt. The *Casaque* is rounded at the sides, and forms a large *bouffant* at the back, and it is edged round the bottom by a *râche* of the silk. It is fastened in by a *ceinture*, starting from the back of which, two floating ends of *ruching* fall over the *bouffant*. The front and neck of *corsage* are trimmed by a *râching*, and the sleeves have similar *ruchings* round the arm-holes, and are trimmed at the wrists by pleatings of silk with quilled edges.

This costume is from the MAISON BOUDET, boulevard de la Madeleine.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress à deux jupes, and *Pelerine Mantelet en suite*, of grey Cashmere. The bottom of the lower skirt is trimmed by a quilling, and a narrow twisted heading of the Cashmere, above which are three *rouleaux* of *cerise* silk. The upper skirt, which is very short, is similarly trimmed, but has only two, instead of three *rouleaux* of *cerise* silk. The *Pelerine Mantelet* is trimmed like the upper skirt. The front forms two rounded tabs, and there is a *ceinture* of grey cashmere, edged by *rouleaux* of *cerise* silk. At the back of waist is a *Princesse* bow, and long floating ends of *cerise* ribbon, edged by fringe and having a rosette in the centre of the bows; the front of the *Pelerine* is fastened by a row of *cerise* buttons. Grey felt Hat, trimmed by *cerise* ribbon.

PROMENADE COSTUME.

Fig. 3.—Dress of maize or cream-colored silk; the skirt is cut *en train*, and is entirely without trimming. Tight-fitting *Casaque Redingote* of blue cloth. This *Casaque* wraps over slightly at the left side, and fastens by three black velvet buttons on fronts, and by four buttons on the skirt; these buttons are placed in the centre of square shaped tabs, graduated in size, and bound by black velvet. The *Corsage* has a collar and *revers* turned back, all bound by black velvet. The front part of skirt is short, and is edged at bottom by the black velvet, which starts from the corner of front opening, and goes as far as the right side, when it is carried up about half-way to the waist, terminating in a rosette. The back part of this skirt is much longer than the front, and is looped up *en panier* by the rosette we have just named, at right side, by another at back, near the bottom of skirt, and by two other rosettes at the left side, which are united (as will be seen) by black velvet. The sleeves are trimmed with velvet to match the collar. Small Hat of black lace, trimmed by

roses and foliage.

This Costume is by MADAME ELISE, 64, rue de Richelieu.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of cream-colored and green shot silk, the skirt is *en train*, and entirely without trimming. The *Sortie du bal* is of crimson Cashmere: it consists of two separate pieces, which wrap over each other obliquely from left to right, both at back and front, forming points, which fall over the dress, and at each of which is placed a gold tassel. It is rather deeper at back than in front, and the whole is fastened to a small pointed *Pelerine*. The outer edges of this *Sortie du bal*, are trimmed by gold fringe and braid, and those which cross the back and front, have double rows of gold braid, and are also trimmed by tabs imitated by similar braid, and having a gold button in each. The *Pelerine* is trimmed by gold braid, and at the back is an *arabesque* ornament.

This Costume is from the MAISON BOUDET, boulevard de la Madeleine.

BALL TOILETTE.

Fig. 2.—This dress consists of an under-skirt and *Tunique*, both of *jonquille* satin. The under-skirt is cut *en train*, and is partly covered by *bouillons* of white tarlatane, arranged horizontally; at the bottom is a flounce of white lace (*Application d'Angleterre*) arranged in festoons, and headed by a garland of roses with buds and foliage. The *tunique* is also edged by a flounce of white lace. It is rounded at the sides, where the lace flounce is arranged in festoons or scrolls, and which lie over the satin, and in the centre of each of which, is placed a small *bouquet* of roses with buds and foliage. Starting from each of these *bouquets*, a trail of foliage and buds, is carried up and fastened to the back of waist from which point is suspended a *princesse* bow and ends of *jonquille* satin ribbon. The *Corsage*, of *jonquille* satin, is trimmed by a *bertha* of white lace, on which is placed a garland of roses, buds, and foliage.

This elegant Ball Toilette is from the MAISON GAGELIN, rue de Richelieu.

BALL COSTUME.

Fig. 2.—Dress à deux jupes of white muslin. The under-skirt is lined by bright blue silk, and is trimmed at the bottom by a broad gauffed flounce of white muslin, edged by a band of blue ribbon headed by a

narrow gauffred frill of the muslin and by a *rouleau* of blue ribbon. The upper skirt is edged all round the bottom by a similar but narrower flounce, which is caught up at each side and fastened by *papillon* bows and ends of blue ribbon: the back part of this skirt is also trimmed by two similar flounces, by which it is caught up *en bouffant*, and fastened at the sides by *papillon* bows of blue ribbon. The front of the skirt is trimmed by five similar bows, and a corresponding one, but larger, is placed at the back of waist. The *corsage* is of white muslin, lined by blue silk; and is trimmed by a *bertha* of gauffred white muslin with *papillon* bows.

This Costume is by MADAME FLADRY, 14, *Faubourg Poissonniers*.

PLATE THE FOURTH.

AFTERNOON PROMENADE COSTUME.

Fig. 1.—Dress of shaded grey and blue silk. The skirt, which is of the round form, is trimmed at the bottom by a flounce headed by a double pleated frill and a narrow quilling. Tight-fitting *Casaque* of black velvet; the skirt of this *Casaque* is triple; the lower part, which is much deeper than the upper ones, has square shaped ends in front and is round at the back, and in the centre are two large fluted pleats, it is edged by a flounce of black lace, headed by a *biais* band of black satin. The second skirt is similarly edged and has rounded ends in front: it is also round at the back where it is caught up and fastened by a *Princesse* bow and ends *à la hirondelle* which starts from the waist. The third skirt is very short, is cut in vandykes, and is edged by black lace headed by narrow satin piping, on which are placed at intervals, buttons of black *passementerie*. The arm-holes are trimmed with black lace pipings and buttons, and the wrists are vandyked and edged by black lace.

It is from the MAISON DU RIEZ, 8, *place Vendôme*.

COSTUME FOR HOME.

Fig. 2.—Dress *à trois jupes*, of green silk. The bottom of the lower skirt is trimmed by a broad flounce, scalloped out at the bottom edge, and headed by a narrow scalloped trimming of the silk, and by two *rouleaux* of green satin. The bottom of the upper skirt is trimmed by a narrower flounce, similarly edged and headed, and it is caught up at the sides so as to form a *bouffant* at the back. Small square shaped Paletot of scarlet cloth, edged all round, and up the sides

of front openings, by two rows of gold braid. It fastens by gold cord or braid, attached to three gold buttons, placed on each side of front. Pockets are imitated at the sides, by double *arabesques* of the gold braid, and the sleeves are trimmed at the wrists to correspond. The neck is trimmed by three rows of gold braid.

This Costume, to which a Hat or small round Bonnet of white chip, with red berries and foliage, might be added for out-door wear, is from the LIEU DES NATIONS, *Faubourg Montmartre*.

PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—Dress *à deux jupes* of violet-colored *Poult de soie*. The bottom of the lower skirt is trimmed by a broad pleating of violet velvet or satin of a darker shade. The upper skirt is edged by a similar but rather narrower pleating. It is cut open in front, as far as the waist, and the edges of the opening are joined by four *papillon* bows of violet velvet ribbon. It is cut to form two deep points in front, and is caught up at the sides and fastened by bows and ends of violet velvet ribbon. The front of *Corsage* is trimmed by three bows of similar ribbon, and bows with ends are placed on the shoulders. *Ceinture* of violet velvet, fastened at the back of waist, by a *princesse* bow and ends. The sleeves have cuffs of pleated violet velvet. Small round Hat of white lace edged by violet velvet.

This Costume is from the MAISON GAGELIN, *rue de Richelieu*.

PLATE THE FIFTH.

No. 1 is the HUGUENOT HAT of Havannah velvet. The brim is turned up at the sides. It is trimmed by double *biais* folds of velvet, which lay over each other. At the top is a plume of ostrich feathers, starting from which, a broad lappet of Havannah silk gauze, falls over the right side of the hat, which is by MESDAMES BRIS ET GÉOPHIN, *Rue de Richelieu*.

No. 2 is a TOQUE of white terry velvet, turned up at the back, bound all round by black velvet, and trimmed by black lace. In front and at the left side, are bows and ends of black velvet, with a steel buckle in the centre of each, and starting from the front bow, a white ostrich feather falls over the back of the hat. At the right side are puffings and a lappet of black tulle. It is by M^{ME}. DETOURMANTELLE, *Boulevard des Italiens*.

No. 3 is a BONNET of white terry velvet, having the edges turned up both at back and in front, and lined by sky-blue velvet. The front is trimmed by a sky-blue ostrich feather and a large full-blown rose with buds and foliage. There are broad strings of blue ribbon to fasten under the *chignon*. This Bonnet is by M^{ME}. KERNERS MARCHEL, 38, *rue La Fayette*.

No. 4 is a FANCHON BONNET, of black tulle with black lace falling over the edges both at back and in front. In front inclining to the left side, is a large black flower with a yellow eye, and two white satin buds, and green leaves; and at the back (slightly at the same side) is a knot with two floating ends of black velvet ribbon. There is a continuous *bride*, composed of a double frill

of black lace, having a small bow and ends of black velvet ribbon at the left side; and at the back are also black ribbon strings to fasten under the chignon. This Bonnet is by MESSDAMES BRIE ET GÉOFRIN.

No. 5 is a HAT of mauve velvet, covered by *bouillons* of silk gauze of the same color. The edges are turned up all round, and covered by mauve velvet, and also by the silk gauze *bouillons*. The hat is trimmed at the left side by bows and ends of mauve velvet, with a steel buckle in the centre, starting from which, a white ostrich feather is carried across the top of the hat, where it is fastened to a large *bouffant* of mauve silk gauze with a long lappet. It is by MADAME ESTHER.

No. 6 is a close shaped BONNET of Havannah crepe. The front is trimmed by a broad pleated frill, and by a garland of vine leaves of the same color. Slightly at the left side is placed a rose with buds and foliage, and a bow of the satin ribbon from which are suspended two floating ends of gauze. The back of the bonnet is trimmed by a pleated frill of the gauze, and this is continued down the sides forming a continuous *bride*, headed by folds, and having at the left side a bow of ribbon, with ends edged by fringe. This bonnet is by MADAME DETOURMANTELLE, *rue Laffitte*.

No. 7 is a BONNET of black velvet. The front is edged by narrow black lace and trimmed by a broad *ruche*, also of black lace, with a wreath of rose-leaves in the centre, terminating in a large full-blown rose and foliage, at the left side; there is a long trail of leaves and buds falling over the back of the bonnet, which is also trimmed by a frill of black lace, headed by folds of velvet, and this is carried down the sides forming a continuous *bride*. There are ribbon strings to fasten under the *chignon*. It is by MADAME FORBES, 1, *Boulevard de la Madeleine*.

No. 8 is a CHEMISETTE, to be worn with an open corset. It has square-shaped *revers*, composed of white muslin insertion edged by lace. At the back of the neck is an upright frill of white lace and a band of ruby colored ribbon, which is continued underneath the *revers*, and terminates in bows and pointed ends, trimmed by vandykes of narrow black ribbon, edged with white.

No. 9 is a TOQUE, of white terry velvet. The brim is turned up at the back, and is bound all round by blue velvet. It is trimmed by bows of blue velvet, from each of which bands of the velvet are carried up to and fastened at the top of the hat, which is also trimmed by a blue ostrich feather. At the left side is a large full-blown rose, and at the back, starting from a group of bows, are two long floating ends of blue velvet. This hat is by MADAME EMILIE FROISSE, *rue Laffitte*.

No. 10 is a *Fontanges* HAT of white terry velvet, having the brim turned up at the back, and bound all round by black velvet. It is trimmed by white *guipure* lace; at the right side is placed a large white rose with buds and foliage and a white ostrich feather, which crosses the top of the hat. At the left side is a group of black velvet bows, and at the back are bows with short ends. It is by M^{ME}. ANDRÉE, 35, *Boulevard des Capucines*.

No. 11 is a CAP composed of *valenciennes* lace. The back part is *bouffante*, and is trimmed by bows of *Melternich* green ribbon, terminating in long floating ends. The border of the cap is also trimmed by *Melternich* green ribbon, which passes through it at intervals and their are broad, pointed lappets of muslin with a double edging of lace. It is by M^{ME}. HADANCOURT, *boulevard des Capucines*.

No. 12 is a black *tulle* BONNET, covered by lace of the same color which falls over the front edge, and is fastened on the top by bows of black velvet ribbon, the ends of which are looped over and carried to the back of the bonnet where they terminate in a knot. The left side is trimmed by bunches of black and green grapes, with leaves, intermixed with rose-buds and foliage, and black velvet ribbon; and there is a trail of rose-buds and foliage. At the back is a frill of black lace, which is continued down the sides, forming a continuous *bride*, headed by a narrow black ribbon, and having at the right side, a rosette and a lappet of black lace. It is by M^{ME}. HUSBAND, *rue Laffitte*.

HOPE ROSSE.

Some country railway stations look such innocent places, and the adjacent cottages creep up so closely even to the very line, that it is hard to imagine that anything so rough and noisy as a train ever panted and roared in the calm seclusion. These quiet stopping places moreover, are generally garlanded with flowers, and musical with the melody of birds. At such a station, in the month of June 18—, (the station being adjacent to the village of Erleigh in Blankshire), arrived the 3. 30 train from London. A lady stepped from a second class carriage, and having given the porters directions concerning her luggage, walked up and down the platform until all was ready for her departure in a pony chaise which awaited her use. She was a tall, finely formed woman, with grey eyes and black hair. Her face was pale and somewhat troubled. The rustic porters, while stowing away her luggage, came to the following conclusion,—“I guess she ’ll be the governess at the house.” In which idea they were perfectly correct, for Miss Rosse was the newly engaged preceptress of Miss Ethel Durham, only child and sole heiress of George Durham, Esq. of Erleigh House, Blankshire.

I have little or nothing to do in my story with Miss Rosse’s duties or her pupil, therefore we will surmise that she reached her destination, and also gave satisfaction, as we shall find that in the following June, she still retained her post without alteration in her duties, save that she was invested with the due rights and privileges of the mistress of the house, Mrs. George Durham having been some years deceased. Towards the middle of June, as Miss Rosse was one morning engaged in her usual housewifely duties, her pupil, a tall fair haired girl of sixteen, entered with light skip and a bright smile,—

“Oh! dear Miss Rosse, papa has had a letter from my own dear uncle Charles, who has been abroad so long; and he is married, and is coming here in a week or two. And see, he has sent this beautiful picture of himself. Isn’t he lovely, my handsome uncle Charles?” Miss Rosse took the picture in her hand, glanced once at it, and then turning round to the girl, said gently but in a low tone.

“My dear, I think it is time you practised, and if visitors are coming I must see your papa. I will join you in the study at

eleven, and that," she added looking at her watch, "will give you a good two hour's practise. Now go." She bent down as if to kiss her, but some thought, evidently a painful one, struck her, and she drew back. Ethel turned, and ran away looking somewhat surprised, and leaving the likeness of her uncle in Miss Rosse's hands. Miss Rosse stood still, listening to the fast receding footsteps, and when they had ceased, she carefully closed the door. Coming to the window she held the picture to the light, and looked at it steadily and long. Then she laid it down, and resting her head on her folded arms, she half moaned, "Will the struggle begin again now, just when I began to forgive him, or at least to think of him less bitterly?"

It is time that we unfolded for you, reader, a picture from Hope Rosse's past life, which was connected with the picture on the table. Four years before, the original of that picture, then called Charles Grey, had seen and loved Annie Rosse, Hope's pet sister. He had been accepted, but before the marriage, he suddenly disappeared. Bitter indeed was poor Annie's grief, and Hope's too, but just as the poor deserted one seemed to grow more reconciled, she one day disappeared from her home, and all search for her was unavailing. Once only, and but for a moment, had Hope since seen her sister, at a crowded railway station, as she herself was passing. Beside her stood Charles Grey or Charles Durham, which?—That they were identical, Hope did not doubt, so faithfully had the likeness reproduced the face she had once almost loved as a brother's, but which since had been hateful to her memory.

"And he is coming here," she thought, "and his wife. Then where is Annie?" She rose and hastily paced the room murmuring to herself—

"I cannot see him, I must go away. I must go away." At that moment crossing the lawn in full view of the window, was George Durham, master of the house.

"I must go away." Then with a terrible cry, all the more awful that it was smothered and low, she sank from her seat even to the very floor. A woman's lot was on her, and she knew it now. She had passed from an unusually quiet girlhood into a womanhood as placid, and no thought of a deeper love than that of kindred ever troubled her heart's clear waters. I know her case is a rare one. Few women reach her age,—she

was twenty-eight,—without having plucked for good and all, the fruit "pleasant to the eye" and which makes one wise; plucked either for good or evil, happiness or misery. But until the time, a year before, that Hope Rosse came to Erleigh House, she had been heart-whole. But there came to her the fate all women must meet and look upon—the heart's first love. You have guessed, my clever reader, I doubt not, that it is George Durham she loves. Yes, the grave quiet man some fifteen years her senior, who rarely ever spoke to her,—though whenever he did it was with courtly gentleness—the man whose face never handsome, was lined and worn, whose hair was nearly grey—he had won the first love—always the most precious, of a true woman's heart.—First love;—we are apt to associate it with girls of sixteen, boys of seventeen, Latin grammar and rapidly executed scales. We are apt to treat it somewhat ridiculously, and say with graver aspect, "Ah they will get over it," or "Ah they will grow wiser in time." And in many cases they do both get over it, and grow wiser, but we are very rarely called on to contemplate first love, when the lovers have grown old and staid. Yet how precious, how nearly perfect such love must be, when feelings are ripened, intellect matured, and passion is restrained by reason, yet beautified by a fancy as glowing and far more refined, than the ardent but crude longings of early youth.

During our digression Hope has risen, and hearing a knock at the door has said, "Come in," and is once more the grave Miss Rosse.

"If you please ma'am, master wishes to see you. He has gone to the drawing room."

One moment or two she paused before she joined him, but when she did so there was no trace of emotion in her clear pale face. Only her eyes looked a little heavy, as if there were unshed tears behind.

"I daresay," began Mr. Durham, "I daresay Ethel has told you that I expect my brother in a week or two."

"Yes," answered Hope.

"I thought," he continued, "I had better make arrangements with you at once, lest you should be troubled."

"Thank you," she murmured, "you are very good." There came a mist over her brain, as she remembered that it was this man's brother, who had wronged her sister. His own brother,—her own sister.—

"I know," pursued Mr. Durham, "that you will like to know all about it, as Mrs.

Charles Durham, whom I have never seen, will accompany her husband. They have been abroad for three or four years."

"Then where is Annie? where is Annie?" she thought in agony, while her heart rose in hate and anger against—George Durham's brother, the only brother of the man she loved.

"I cannot see him," she said, wildly, "I must go away."

"Hope!" said George Durham, in alarm so great that her christian name escaped him unconsciously. But not so Hope. It came to her ear like a gush of music. She had often wondered how it would sound from his lips, and longed to hear it, though she felt how vain such longing was. But now what might it mean? She looked at his face, and saw it was pale and troubled. Their eyes met, and the barrier of reserve was borne away by that one look, their first look of love. He put out his hands, and she was no unformed silly girl to shrink from him, but gave him hers, blushing indeed, and trembling too, but yet feeling that she gave as much as she received, and in the matter of love was in nowise his debtor. Nor did they say much. It is wonderful to think how few words there are in love after all. Eyes meet, and are more eloquent than the voice; hands meet, and there are volumes in each touch; lips meet, and all vain words are useless. And more than all, the deep repose, the sense of rest, which makes it all bliss to have the loved one near,—was ever story or poem like unto that?

She told him all, and gravely he listened and replied.—

"It is possible that you have been accidentally mistaken, and that Charles Durham and Charles Grey are totally distinct persons. In such case, Hope, you must become my wife at once, and give me the right to search for poor Annie as my sister. But if my brother is indeed the man, before we meet at all, I must be your husband that I may demand our sister from his hands. Dear Hope," he continued earnestly, "for this reason, you will not mind if our marriage is hurried. Become my wife at once, before Charles comes here at all."

A moment or two she paused, looking out over the broad terraced garden, which swept down the river before the drawing room windows, and turning to him said faintly.

"You are too generous, I cannot, I am not worthy." For all answer he lifted up her face till their eyes met and then he said,

"but, Hope, I love you." And he drew her unresisting, to his bosom.

Fifteen days later George Durham and his wife stood in the same drawing room, watching the drive from another window, waiting the arrival of their guests. Both are pale, and Hope especially is agitated. At length rising from the low chair on which she had restlessly reclined, she came forward to her husband, and said timidly.—

"George, I want to tell you what I have been thinking about Charles."

"Well, dear."

"If he is really the Charles Grey I once knew, he is yet my husband's brother, and though he has wronged my sister, my unforgiveness could do her no good, it could not bring her among us again. Therefore do not be angry with him, even if it be he, for he is your brother, and mine too now. Let us be gentle with him, and ask him to tell us where she is; and if she is alive there may be bright days for her yet."

"Forgive him if you will Hope," said her husband, "but if he has done this wrong, before I forgive him, he must make atonement."

At this moment a handsome travelling carriage stopped at the door. But George Durham never moved to welcome his brother, so the servants preceded the travellers to the drawing room. Charles Durham came forward, his wife closely veiled on his arm.

"Brother," he said quickly, "this is—"

"Brother," answered George Durham, taking Hope's hand, "*this* is my wife."

"Hope Rosse," exclaimed Charles Durham. A faint cry broke from the lady, who threw off her veil and sprang into Hope's arms.

"Annie! Annie!" shrieked Hope.

"This," said Charles Durham, "is my wife, married to me four years on the twenty-first of the next month, the very day she left her father's house. As you know brother, I could not then on account of my father, introduce her to my family, nor reside with her entirely as her friends wished. Therefore, as she loved, so she trusted me, and left her home for the best I could give her. We have lived, as you know George, mostly abroad, but we were in England a year or two ago, where at B— station Annie saw her sister for a moment. Now," he said turning to Hope, who still held Annie in her arms. "Sister are you satisfied?"

"I am," she said gently, and rising, she gave to him also the kiss of peace.

LOOKING BACK.

Sitting all alone this evening,
Mind unbent, and fancy free,
Twilight stillness broken only,
By the wind o'er roof and tree.
Oh! thou friend of many summers,
All my heart goes forth to thee.

I can count with steady fingers,
Every year since we two met,
Some are brightened by thy smiling,
These my heart must aye regret,
Some are darkened by thy frowning,
These my soul would fain forget.

Oh! the days so clear and sunny,
Summer days with golden glow—
Oh! the happy hours of twilight,
Looking out on crisped snow,
Oh! the old time gone for ever,
Oh! the dear lost long-ago.

Now my friend so tried and trusty,
I can see thee as thou art,
In mine every thought this evening,
Keen repentance hath its part;
And the cry "Too late" is ringing,
Through and through my stricken heart.

All too late to piece the fragments
Of a love chain old and rare,
All too late to tend a blossom,
Whose first budding was so fair;
All too late to prize affection,
When my name has lost its share.

All too late,—the deepest sorrow
Will not bring the bread I cast
From my lips in wanton error,
On the waters of the past.—
Yet, my friend, I do not murmur,
For I love thy love at last. —LEX.

The Theatres.

DRURY LANE.

Here we have to record the great success of Mr. Boucicault's "*Formosa*," with its exciting tableaux, and its scenic effects; and from the crowded houses which nightly witness the performance, we think we may predict that this piece will even rival Mr. Boucicault's earlier dramas in the length of its career. The immense stage of Drury Lane Theatre gives the Management a great advantage in the production of those realistic stage pictures, which form so great a feature of Mr. Dion Boucicault's dramas of modern life. *The Belles of the Kitchen*, with which the performances commence, is a clever little piece of absurdity, in which the Vokes family display their vocal and Terpsichorean abilities.

PRINCESS'S.

Those popular favorites Mr. and Mrs. C. Mathews, have just commenced an engagement at this house, and have appeared together with Mr. G. Vining in a new and original drama from the prolific pen of Mr. Dion Boucicault, which was produced on the 20th inst., and promises to have a very successful career. These clever artists were welcomed with an enthusiasm, which the spirit of their subsequent acting fully justified. Mr. Mathews seems if possible, younger and more sprightly than ever, and Mrs. Matthews still displays all that spirit and vivacity, which render her impersonations so attractive.

THE NEW QUEEN'S.

The immense success which here attends Mr. Burnand's drama "*The Turn of the Tide*," has rendered the production of any novelty quite unnecessary, and the plot is so well contrived, the characters are so well contrasted, and the dialogue is written with so much point and spirit, as fully to merit this success, and the highest praise is also due to the actors and actresses

for the clever manner in which all the points of the drama are brought out. The new and beautiful scenery by Messrs. Grieve, Perkins, and Gordon, is not among the least attractions of this piece: old Manor house of Kersaint, the Grotto of Morgane, and the Inn at Trachsel, with the Rhone Valley, being admirable examples of the perfection to which scenic art has now arrived.

NEW HOLBORN THEATRE.

Mr. Barry Sullivan commenced his winter season at this house, by the production, on September 25th, of a new and original comedy by Mr. Thomas Morton, having the title of *Plain English*. The cast of this piece is a very strong one, including Messrs. Barry Sullivan, George Honey, Cowper, Stephens, Mrs. Herman Vexin, Misses Regnold, Howard, Marlborough, and other members of this excellent company. The piece is well written and acted with great spirit, and is placed upon the stage in admirable style. We shall give a full account of the comedy in our next number. *Wait for an Answer* is an amusing little sketch by Mr. Harry Lemon.

STRAND.

Here the latest novelty is the revival of one of Mr. Byrons earlier burlesques, *The Pilgrim of Love*: it is founded on a pretty story of Washington Irving's, and might almost be termed a fairy tale, the hero, Prince Ahmed, being always attended by a good and an evil genius. The writing is characterised by much smartness and humour, and the versification is unusually good. It is acted with much spirit and the songs and dances are very lively and amusing. Mr. J. S. Clarke in *the Toodles* and *Among the Breakers*, is immensely attractive, his drollery both of acting and of facial expression, being absolutely irresistible.

NEW ROYALTY.

The spirit with which Miss Oliver caters for the amusement of the numerous patrons who frequent this fashionable little theatre, is displayed by the production of Mr. Burnand's last new burlesque, notwithstanding the attractions of *Billy Taylor*, which are still almost unabated. The little piece entitled *Checkmate*, is a most amusing and successful production, and is likely to have a long run. The idea of a Baronet and a Lady changing places with their respective servants, is not perhaps absolutely an original one, but Mr. Halliday has rendered it so by the clever manner in which he carried out the details of the piece.

A GOOD SET OF TEETH ever insures favorable impressions; while their preservation is of the utmost importance to every individual, both as regards the general health by the proper mastication of food, and the consequent possession of pure and sweet breath. Among the various preparations offered for the purpose, is Rowlands' Odonto, or Pearl Dentifrice, a white powder, compounded of the choicest and most *recherche* ingredients of the Oriental herbal,—of inestimable value in preserving and beautifying the teeth, strengthening the gums, and in rendering the breath sweet and pure. It extirpates all tartarous adhesions to the teeth, and insures a pearl-like whiteness to the enameled surface. Its antiseptic and anti-scorbutic properties exercise a highly beneficial and salutary influence; they arrest the further progress of decay of the teeth, induce a healthy action of the gums, and cause them to assume the brightness and color indicative of perfect soundness; while, by confirming their adhesion to the teeth, they give unlimited enjoyment and fresh rest to appetite, by perpetuating effective and complete mastication. It speedily removes those ravages which children sustain in the teeth, owing to the improper use of sweets and acid articles. Its unprecedentedly good effects have obtained the patronage of royalty and nobility throughout Europe; while the general demand for it at once announces the favour in which it is held.



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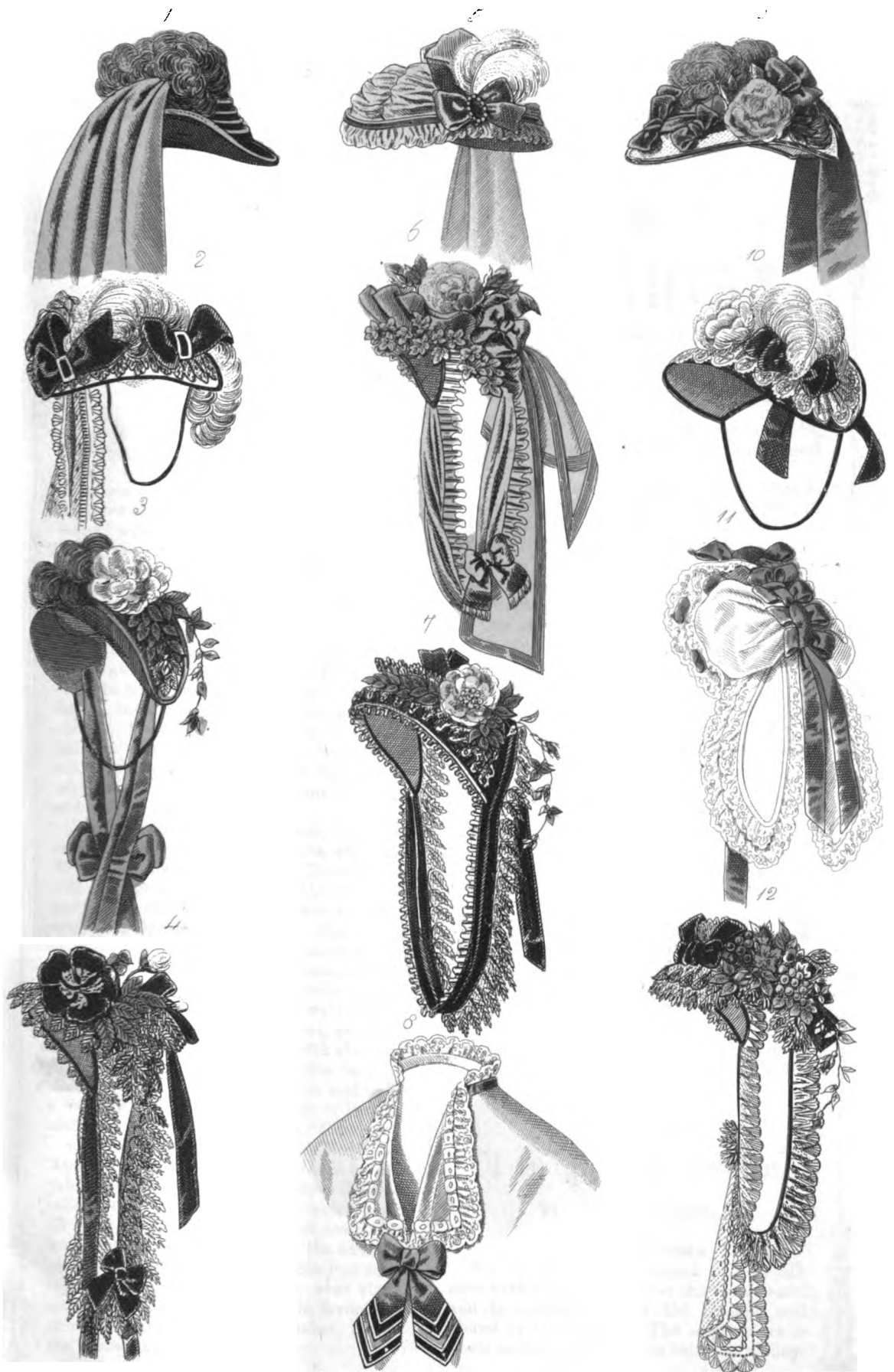
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Observations

ON LONDON AND PARISIAN FASHIONS.

In our September and October Numbers, we gave a general indication of the styles which will prevail during the ensuing season. We stated that the principal character of the present style of dress, both in Morning and Evening Costume, and in every style of *Casaque*, was the introduction of the *panier* or *bouffant* skirt, in some form or other; and that this style is likely to continue in favor for some time to come.

Since then another style has been introduced, in addition to those we have just named, viz.—the loose, short, square-cut Paletot. It is found that this form, when cut very short, becomes quite in harmony with every style of the fashionable *panier* or *bouffant* dresses.

For Winter out-door Costume, it will be made as given in our fourth plate, with loose flowing sleeves wide at wrist. Then again it will be worn single-breasted without sleeves, and with a deep Cape or Pelerine to cover the armholes, like fig. 1 plate 4 for September. It will likewise be made in black velvet, trimmed with lace and *passementerie*. The great novelty and appropriateness connected with the reintroduction of this style of Paletot, is its being cut so very short, as not to cover or in any way interfere with the *bouffant* or *panier*. In fact it reaches very little below the waist, and may be said to be a medium between the old style of Paletot, and the short Spanish Jacket or *Caraco*.

Our readers, on referring to the November Number of last year, would perhaps be surprised at the great change in dress that has taken place. Then skirts were nearly plain all round, and it was felt that something was wanted to do away with the extreme plainness. The *bouffant* was then just making its appearance, and it has ever since, continued steadily to increase in favor, and, as we said in our October Number, is now the prevailing Fashion.

Dress skirts are still worn plain in front, with a little fulness at sides, and a good deal at back.

Dresses *en suite* for the Morning Promenade, are without trains, being cut just to clear the ground all round. For more dressy *Toilettes*, skirts are made with long trains. We gave full-sized patterns of the most fashionable *paniers* and *bouffants*, in our September Number.

One other observation we will make is, that flounces are still increasing in favor.

Sleeves for Morning Dresses are still of moderate width.

For all other details of style and trimmings, we refer our readers to our plates of Costume for this season, which contain all the latest and choicest novelties, in out-door, in-door and Evening *Toilettes*.

THE FULL-SIZED PATTERN.

Our pattern for the present month is the PRINCESS LOUISE PALETOT, which we have referred to in our Observations, and which is shown on the 1st figure of plate 4. It is double-breasted, the collar and turnover being made in the same style as a coat. The crease line of the lapel or turnover starts from the top button-hole, and we have marked the height of the stand of the collar. In the back, the top of side seam is marked by a notch, and the place for the hind arm seam of the sleeve is indicated by a cut about $\frac{1}{4}$ of an inch above the notch. The hollowing out for the under side of sleeve, is marked by a pricked line.

This pattern consists of back, front, collar, and sleeve: it is of the full length according to the present fashion, and will be found complete in every respect.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress *à deux jupes*, of grey silk shot with blue. The lower skirt is *en train*, and is scalloped round the bottom and bound by blue velvet. The upper skirt is made *en tunique*, the edges being all scallop-

ed out and bound by blue velvet; a little distance from the edge is a series of rosettes of the velvet placed at equal distances, each rosette having a button of silk like the dress, in the centre; and on each side of these rosettes are two *rouleaux* of the blue velvet, the whole forming a broad border all round the *tunique*. The back part of the *tunique* is cut across, scalloped and bound by blue velvet at the edge, and caught up to form a *bouffant*, fastened at the sides by larger rosettes. The *ceinture* is of silk, fastened by a rosette of blue velvet at the back of the waist, starting from which is a small pleated tab of silk bound by velvet. The *Corsage* is trimmed by a square shaped *bertha*, headed by two *rouleaux*: above the *bertha* are three rosettes, and *rouleaux*, to correspond with the *tunique*. The sleeves are tight-fitting, and have cuffs formed of *rouleaux* and rosettes of blue velvet.

This Costume is by MADAME DU RIEZ, 8, Place Vendôme.

AFTERNOON PROMENADE OR CARRIAGE COSTUME.

Fig. 2.—Dress of crimson silk. The back of the skirt is *en train* and entirely without trimming, and the front is trimmed *en tablier*, by a succession of narrow flounces of the silk, put on with a heading, the whole bordered on each side by a similar flounce. The *Casaque Mantelet* is of black velvet edged round the bottom by a deep flounce of black Chantilly lace, headed by a plait of satin of the same color. The back forms two deep *bouffants* of equal size, divided in the centre by a plait of black satin, which is fastened at the back of waist, to a large rosette of black satin, with several ribbon bows. The front edges of these *bouffants* are caught up and fastened to the points of the two long tabs of black velvet, which form the extremities of a round Pelerine by which the upper part of the *Mantelet* is trimmed; the Pelerine and these pointed ends, being also edged by plaits of black satin, and in each of the latter is placed a rosette, and at the points are silk tassels. The front of the *Mantelet* is composed of two shorter and graduated tabs, edged all round by the satin plaiting, three rows of which are continued up the front of the *corsage*, the two side ones being carried round the back part of neck. A frill of Chantilly lace headed by two plaits of black satin, is carried round the shoulders *en bertha*, and forms a slight point at the back. Hat of black velvet, with ostrich feather.

This Costume is by MADAME DU RIEZ, 8, Place Vendôme,

COSTUME FOR HOME.

Fig. 3.—Dress of buff silk. The skirt is of moderate length, and is trimmed near the bottom by a pleating of the same silk, put on with a narrow quilling at each edge. Starting from the back of waist, a similar pleating is carried half-way down the skirt in the form of a reversed V, and is continued horizontally round the sides, sloping up to the front of waist, where it is joined by a similar pleating carried across *en tablier*. The spaces at the sides form *bouffants*, and that at the back is filled in by three *bouillons* of buff silk, the whole of this trimming being terminated by a fourth *bouillon* which is carried all round the skirt partly concealed in front by the *Tablier*. The *corsage* and sleeves are trimmed by narrower pleatings, and in front are five silk bows.

This Costume is from the MAISON BOUDET, Boulevard de la Madeleine.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress and tight-fitting *Casaque en suite*, of black velvet. The bottom of the skirt is trimmed by a flounce of black velvet put on with a *rouleau* of bright green silk, and having a narrow heading of the velvet bound by similar silk. The back skirt of the *Casaque* is composed of a succession of horizontal *bouillons* divided by *rouleaux* of the green silk, and the front forms square shaped tabs trimmed at bottom by three similar *rouleaux*, and the whole is edged by a broad flounce of Chantilly lace. Falling over the back *bouffants*, are three pointed tabs of black velvet edged by green silk, and terminated by green fringe, and these tabs after passing under the *ceinture*, are carried a short distance up the back of *corsage*, the front of which is trimmed by *Papillon* bows of green silk: and on the right shoulder is a group of bows with long loops, and floating ends of green ribbon. The sleeves have cuffs composed of long narrow tabs of velvet edged by green silk. Hat of black velvet edged with lace, and trimmed by black velvet and flowers.

This Costume is from the COMPAGNIE LYONNAISE, boulevard des Capucines.

COSTUME FOR HOME.

Fig. 2.—This dress is composed of four separate skirts of grey *Poult de soie* shot with violet. The under skirt is entirely without trimming. The second and third skirts are square in front, hollowed out at the sides, and round at the back. The

fourth or upper skirt is of similar shape, excepting that it is cut *en tunique* in front forming points at the sides. These three skirts are edged all round by *gauffred* frills of the same material as the dress, each headed by a *bias* band of violet colored satin laid on a band of the *Poult de soie*. At each of the corners formed by the hollowing out at the sides, are placed bows and ends of violet colored ribbon. The *Ceinture Princesse* is of violet satin, the bows falling over a small *bouffant* like the dress. The front of *corsage* is trimmed by five *papillon* bows, and the sleeves are trimmed at the arm-holes by *bias* bands of violet satin, and at the elbows are frills headed by small *bouillons* having at each side a band of violet satin, each fastened by a button.

This simple and elegant Costume is from the *TROIS QUARTIERS, Boulevard de la Madeleine*.

COSTUME FOR HOME.

Fig. 3.—Dress of green *Poult de soie*. The skirt is trimmed by a broad flounce of the same material, scalloped at the bottom and bound by *bias* green *Poult de soie*. The upper edge of this flounce is also vandyked and similarly bound, forming a heading, beneath which is a band. The front of the skirt is trimmed by a *tablier* edged by a *gauffred* frill, vandyked and put on like the flounce. The upper part of this *tablier* is concealed by a *bouffant*, which is itself surmounted by a rounded *basque*, edged to correspond with the *tablier*, and caught up and fastened to the back of waist, by bows and ends. The *corsage* is trimmed *en berthé* by a *gauffred* frill caught up at the shoulders, and fastened by bows of green ribbon, and the sleeves have cuffs composed of similar frills.

This Costume is from *MAISON GAGELIN, rue de Richelieu*.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress of pale green silk, the skirt *en train* and entirely without trimming. The *Sortie du Bal* is of white Cashmere; it consists of a short loose Paletot without sleeves, and over which is a square Cape, both Paletot and Cape are edged by embroidery in gold braid. The Cape is trimmed in each corner and at the back, by fan shaped *Arabesques* of gold braid. The hood which is of white Cashmere, is also edged by gold braid, and terminated by two tassels of the same metal, and the neck is fastened by gold cord and tassels.

This Costume is from the *MAISON DIEU-LAFAIT, Boulevard de la Madeleine*.

BALL COSTUME.

Fig. 2.—Dress à deux jupes. The under skirt is of *jonquille* silk, and is trimmed by three *gauffred* flounces of sky-blue silk, each headed by a narrow band of similar silk. The front part of the skirt is trimmed by a fourth and similar flounce, which is terminated at the sides by bows, in the centre of each of which is a single rose. The upper skirt is of white tarlatan, the front part caught up and edged at bottom by a garland of roses. The back part is caught up *en bouffant* by two deep tabs of sky-blue silk, edged by narrow white lace, and joined at the bottom by large bows of similar silk with a *bouquet* of roses and foliage in the centre. These tabs become narrower as they approach the waist, where they pass under a smaller bow, starting from a rose in the centre of which, two sprays hang over a drapery of white tarlatan, by which the upper part of this skirt is covered, the front portion being supported by a garland of roses and foliage, which is carried up to the waist. The *corsage* is of *jonquille* silk covered by white tarlatan, which is cut in one with the drapery just mentioned. It is trimmed *en bretelles* by bands of sky-blue silk edged by white lace. The sleeves are composed of frills of white lace.

This Costume is by *MADAME GODON, 422, rue St Honoré*.

BALL COSTUME.

Fig. 3.—Dress à deux jupes of white tarlatan. The under skirt is entirely composed of small horizontal *bouillons*. The upper skirt which is (like the under one) cut *en train*, is open *en tunique* in the front, and is edged all round by a frill of white lace headed by a narrow scarlet velvet ribbon. It is caught up at the sides and fastened by a spray of red-berries and foliage, and these are continued up so as to form the fastenings to the sides of the *paniers* by which the back of the skirt is trimmed, and from thence are carried up to the waist, accompanied by bands of scarlet velvet ribbon. The front part of the under skirt is crossed near the bottom by two trails of the berries and foliage, which disappear beneath the *tunique*. The *corsage* is trimmed by a white lace *berthé* on which is placed a garland of the berries and leaves. The *Ceinture* is of scarlet velvet ribbon and fastens at the back of waist, with a group of bows which fall over the *paniers*.

PLATE THE FOURTH.

MORNING WALKING COSTUME.

Fig. 1.—Dress *à deux jupes* of blue Cashmere. The lower skirt is trimmed at the bottom by a broad *biais* band of black velvet. The upper skirt is composed of two separate parts. The front part is edged by a *biais* band of black velvet, two rows of which are carried up the front to waist, and have between them a row of black velvet buttons. The other part, which forms the back of the skirt, is arranged to fall slightly over the front part. It is raised *en bouffant* and is also edged by black velvet which is carried up the sides and continued up the *corsage en carré*. The Paletot, of which we this month give the full-sized pattern, is of white cloth with long nap. It has an open, pointed collar and *revers* lined with black velvet, and is double breasted, fastening by two rows of black velvet buttons. The bottom edge and sleeve *à la Juive* are trimmed by black silk twisted fringe, headed by a band of black velvet; armholes trimmed by black velvet. Hat of black velvet with white feather.

AFTERNOON PROMENADE OR
CARRIAGE COSTUME.

Fig. 2.—Dress of pale Havanah silk. The skirt is cut with a long train and is entirely without trimming. The tight-fitting *Casaque* is of black velvet. The back of the skirt is hollowed out in a deep vandyke, from which point it is left open to the waist, the sides of the opening being united by narrow black velvet bands edged by green satin pipings, and terminated at each end by a green satin button. The sides are turned back to form pointed *revers* lined by green satin, and in the middle are papillon bows of green satin ribbon, starting from which, bands of the ribbon are carried up and fastened to the back of waist under the *ceinture Princesse*, (also of broad green satin). The *revers* are fastened by corresponding *papillon* bows to the front of the *ceinture*. The fronts of the *Casaque* form two rounded *basques* of black velvet, which are partially concealed by the *revers*. The *corsage* is partly covered by a round Pelerine, trimmed in the centre of back and on the chest, by small *papillon* bows of green satin ribbon united by small *bretelles* of the same ribbon. The sleeves are open and have *revers* lined with green satin, the *revers* fastened by *papillon* bows. Black velvet bonnet, trimmed by lace and a full-blown rose.

This Costume is from the MAISON BOUDET, boulevard de la Madeleine.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress of grey Poplin. The skirt, (as well as the lower part of *corsage*) closes in front by a row of scotch plaid buttons, and is trimmed at equal distances round the bottom by fan-shaped *revers* of the Scotch plaid velvet, having in the centre small frills of grey poplin. The *Corsage* is cut square in front and is trimmed on the chest, by *revers* covered with Scotch plaid velvet, and also edged all round by a narrow quilling of the grey silk. The sleeves are similarly trimmed at the wrists, and the *ceinture* is fastened at the right side, by bows and long floating ends of the plaid velvet, with *revers* turned up at the bottoms. White muslin *Chemisette*, and hat of plaid velvet.

This Costume is from the MAISON PERRIER, 27, Boulevard des Italiens.

PLATE THE FIFTH.

No. 1 is a HEADRESS of rose-colored velvet, with long floating ends at the back. It is trimmed in front by Eglantine of various colors, with buds and foliage, and at the right side is a trail of these flowers and leaves. It is by M^{ME}. ESTHER, rue de Richelieu.

No. 2 is a *Paillasse* HAT of black felt, bent in at the top, and having the brim turned up and bound by black velvet. It is trimmed all round by folds of black velvet, and in front is a plume of black and white ostrich feathers, with a white *Aigrette*, the white feather extending round to the back of the Hat. It is from the MAISON DE HENNE, Place de l'Opera.

No. 3 is a BONNET of black velvet, trimmed by bows and flowers of sky-blue velvet with buds, foliage, and green leaves. At the back is a twisted band of sky-blue velvet. There are broad strings of blue satin ribbon and also a continuous *bride*, formed of narrow blue ribbon edged on each side by black lace. It is by M^{ME}. JENNY NAVARRE, boulevard des Italiens.

No. 4 is a BONNET of black velvet. The front is trimmed by six bows edged on the outer side by black lace, and in the centre is a large full-blown rose. The back of the bonnet is formed of a loose frill of black velvet edged with lace, and starting from the top, and falling over the left side, is a spray of foliage with four long trails, each terminated by a rose bud. The continuous *bride* is of black lace, headed by a band of black velvet, which is plain at the sides, and pleated in the centre part, and on the left side, at the point whence it starts, is placed a small spray of rose buds and foliage. It is by M^{ME}. MARIE BOIREAU, boulevard Montmartre.

No. 5 is a FONTANGES HAT of sky-blue velvet. The brim is turned up at the back, and the hat is trimmed all round by white lace and also by two upright frills of similar lace. The top is covered by white *tulle*, and a white ostrich feather, and the right side is a large rose with buds and foliage. At the back, starting from under the turned-up brim, is placed a white lace lappet. It is by M^{ME}. ANDRÉE, boulevard des Capucines.

No. 6 is a BONNET by M^{ME}. MARIA BOIREAU, boulevard Montmartre. It is composed of four long *bouillons* of black velvet, intertwining with each other. The front is edged at top by a narrow black lace, and on the left side is a large rose with buds and leaves. *Brides* of black spotted *tulle*.

No. 7 is a BONNET of Ruby velvet, having on the left side a large bow of the same material. The front edge is covered by black lace, which is prolonged on each side forming the *brides*, which fasten by bows of scarlet velvet at the bottom. Besides this there are loose float.

ing strings of scarlet velvet, and at the top of bonnet is a black ostrich feather, which is long enough to fall partly over the *chignon*. It is by MADAME MARIE LEMAITRE, *boulevard des Italiens*.

No. 8 is a HAT of black velvet, with a broad brim turned up at the sides. The edges and the top of crown are all trimmed by three rouleaux of the same velvet; on the left side is a large rose, mixed with fullings of black lace, which lace is prolonged at back to form the edging to the *brides*, which are of black spotted *tulle*, and fasten under the *chignon* by a bow of black velvet. It is by MMEs. BRIE ET GEOFFRIN, *rue de Richelieu*.

No. 9 is a CAP of white *tulle*. The front consists of a row of *ruching*, and this is surmounted by four large *bouillons* separated by bows of pink ribbon. The *brides* are formed of the same *tulle*, and there are narrow pink strings to fasten under the *chignon*. This cap is from the MAISON DOUCET, *rue de la Paix*.

No. 10 is a round HAT of brown felt, *bosselee* or bent in at top, having the brim turned up at the sides, and lined with velvet of the same color. It is trimmed all round by three bands of brown velvet, and at the left side are bows of the velvet, a large green butterfly, and brown ostrich feather, starting from which a long lappet of brown gauze is suspended, and may at pleasure be carried round the neck. At the right side are bows of brown velvet. It is by MADAME DELAMARRE, *rue Lafayette*.

No. 11 is another BONNET by MADAME DELAMARRE. The front consists of a band of black velvet edged on each side by narrow black lace, and partly covered by an *arabesque* design in jet beads. In front is a large pink rose with buds and leaves, and on the left side are several loops or bows of black velvet. Strings of black velvet fastening under the chin.

No. 12 is a BONNET of blue velvet. The front is turned back, and the bonnet is trimmed by bows of the blue velvet mixed with blue flowers, buds, and leaves, and a large pink rose towards the back. The *brides* are of blue velvet edged by a quilling of blue *tulle*. At the back of bonnet are long floating scarf ends of blue spotted *tulle* falling over the *chignon*. This bonnet is by MMEs. BRIE ET GEOFFRIN.

SYBILLA'S BETROTHAL

In one of the quietest villages in the midland counties of England, which, instead of its proper name, we will call Heckley, occurred, about twenty years ago, the events we are about to relate. Some persons intimately connected with them, yet reside there, to whom the least mention of the circumstances would cause the keenest sorrow, and there is one who will carry the fatal memories which have embittered life, even to the very grave.

"I was betrothed that day
There was a troth-kiss on my lips,
I could not give away."

—Mrs. Barrett Browning.

Miss Hetty Tippet was drinking tea with Miss Selina Graves, and the pair, as maiden ladies will, were discoursing on their neighbour's affairs.

"Well," said Miss Hetty, "in my opinion they are a mad lot. Mrs. Monkhouse certainly died insane."

"Do you think so?"

"Of course it was hushed up, but I know on very good authority, that the sister's house they said she died at, was a private

lunatic asylum. Then every one knows her only son John was as bad as herself."

"But how dreadful, I wonder if Sybilla is at all tainted?"

"Well, considering that before her birth, her mother was quite insane, I should think so; at any rate she is very odd, you know."

"Poor girl! how dreadful, I wonder if Gerald Gordon knows."

"Why?"

"Because he is very fond of her, poor fellow, and I am sure she is equally attached to him, I shall never be surprised to hear of an engagement between them."

"You surprise me, though certainly, I have noticed them together a great deal."

"Well, I think some one that knows him should tell him about it: of course, he, a stranger in the place, can scarcely be likely to know, and I am sure poor Sybilla has no idea herself. Every circumstance of her mother's death has been most carefully guarded from her."

* * * * *

While the maiden ladies are thus talking, Gerald Gordon and Sybilla Monkhouse are standing in earnest conversation, by the brook-side—the little, noisy brook which babbles right through Heckley, and loses its way in the copses beyond, never finding the light again, until it emerges to pour itself down a plashing waterfall, into the bosom of the still, deep river beyond.

"Have you counted the cost, Sybilla?"

"What cost, Gerald?"

"Of waiting for weary years until I can marry you; and of absence, for I must return at once to India, if I ever hope to make a home to take my wife to."

"That is no cost, Gerald, save in that it takes you from me. You leave me much happier than you found me, for until I saw you, I did not believe there could be such a man in the world. If you had only given me that belief, it would have done me good, but now that you have given me love, how can I tell you how happy you have made me? I only can look back on the years before you came, and marvel that I could ever have lived through them in the dreary darkness, which shows so black through the sun-burst of the present."

"Do you then, love me so much, Sybilla?"

"Love you!" How her eyes blazed!

"Ah Gerald, you do not know, you do not know."

"Yes darling, I know, because I love you."

"Yes, yes, you love me, I am sure of that, I am always sure of that. If I were not,"—here a shadow, dark as night, swept over her fine face—"if I were not, I think I should go mad."

"You do not doubt me, Sybilla?"

"Never, never."

"And you will be true to me, dearest?"

"True, Gerald? yes I will be true, shall I tell you how true?"

"Do, love."

"But tell me first will you be true?"

"Surely I will. Sybilla, shall I tell you how true?"

"Tell me."

"Well then, I shall never look on another woman, save to call her beauty dark by my Sybilla's picture. I will never listen to another woman's voice, except to call it harsh to the tender tone of Sybilla's. I will never rise up, unless your name be the first in my thoughts, and on my lips; I will never lie down to sleep, except your name be the last on my lips, and the only one to company me to dreamland. I will work harder than Jacob for Rachel, and more faithfully. I will do all that in me lies to shorten the term of our waiting, and what is harder than all, I will try to be patient for your sake. Shall I be true, Sybilla?"

"Yes, yes, if you do all this."

"I will, my love, my own love, I swear it. Now Sybilla, how true will you be?"

A moment she paused, looking upward, then she laid her soft hands on his arm, and said,—

"How true will I be, Gerald? Use your own words, and believe I have said them, and let me add this, 'God do so to me, and more also, if aught but death part me and thee.'"

"Amen, Sybilla."

"And for you," she continued, "I trust you. God knows I do, and it is not to frighten you I say this.—If you deceive me, if you forsake me, my death will be at your door, as surely as if you stabbed me to the heart."

"Hush, Sybilla, now you frighten me really, do you think so meanly of me as to dream of such a probability?"

"No," she answered calmly, "if I did—if I thought the future held such a day for me, as that on which I should learn you ceased to love me—I should end all now."

"Sybilla, what do you mean?"

"I should ask you to say, 'Sybilla I love you,' I should put my face to your bosom once more, and when you had kissed me—

as you would,—I should spring from your arms into the brook yonder, and die before you had ceased to love me."

Spite of his manhood, spite of his love, a strong shudder shook the stalwart form of Gerald Gordon, and he clasped, with an involuntary movement, the slight figure closer, while he answered soothingly,—

"My darling, you talk wildly, there is no such probability. I could not be untrue to you. There is more chance of your change than mine."

"I shall never change, Gerald."

A few days later, these lovers parted, Gerald went back to his money-winning in India, and Sybilla returned to her old life in the quiet house, where she lived alone with her father at Heckley. To her old life did I say? No, but to a new, glorified existence, every moment of which was thrilled with a joy so intense, as to make rapture grow into very pain. She scarcely grieved for her lover's departure, so great was the love she felt. It was a self-existent, self-dependent feeling, not at all connected with the presence of its object, though the sight of him awakened it into more vehement life, it may be, and its great nourishment was the knowledge that it was returned. So day by day passed on, and this love grew into an idolatry, the one ruling thought and passion of Sybilla Monkhouse's life. Poor Sybilla! From love this feeling had grown into passionate idolatry, and at last it grew into madness. The taint in her blood had never yet shown itself, but it was there, and as months passed on, and every day and hour was devoted in thought to the absent one, it is scarcely any marvel that reason—never in her case very firmly throned—gave way before this all-absorbing passion, and in that point at least poor Sybilla Monkhouse was totally mad. It may be that her lover guessed it, from her long rambling letters, written as an escape for the feelings which were too wild and strong for her endurance; for he wrote to Sybilla's father, and asked him in a manly, straight forward way if there was anything in Sybilla's state of mind, which he, as her future husband should know. It was the day on which this letter had arrived, and Sybilla, too much engaged with her own epistle, which was long and tender as usual, did not notice her father's agitation. After breakfast, however, Mr. Monkhouse sought his daughter's room, resolving that the most honourable way was to tell her all at once. On that interview we have no right to dwell,

nor have we words to paint it if we might. A tender father had to dash down every hope of his only child's happiness. How then shall we speak of it?

By the next mail to India there went two letters, superscribed to Gerald Gordon, which he duly received. One was thick and closely written in a fine, manly hand, but which had trembled often and was here and there tear-stained. And one held but a scrap of paper, which contained these words.—

"Papa has told me all. It would be sinful of me to keep your promise now. I give it you back. Be as true to some other as you would have been to me. I say this calmly; I could never say it if I loved you less than I do. Do not write to me any more, I could not bear it. Write to papa. Still, if not yours, no other man's—Sybilla."

How Gerald spent that day none ever knew. He was missing from his post, and from his usual evening haunts, but the next day he re-appeared, grave and pale. Many a month went by, but those who knew him best, looked in vain for the bright smile and ready jest, which nevermore came to the face and lip of Gerald Gordon. By every mail he wrote to Mr. Monkhouse, but the name of Sybilla never came from his pen. Meanwhile he was growing rich, but he showed no wish to return to England, with the fortune once so eagerly sought.

Five years after. Sybilla Monkhouse sat with her father at breakfast. She looked more than five years older than the bright, impulsive girl whom Gerald Gordon had wooed; and there was a cold stateliness in her manner, which was never there in the old time. She had borne her grief silently, and had refused all mention of her lover's name. But for the change in herself, it would all have seemed as in those days before Gerald Gordon came to Heckley. Of the dumb struggles of the broken heart, only its Maker knew and it may be that a merciful forgetfulness was sent to the afflicted one. No one could guess if she remembered or thought of Gerald, but it would seem as if a thick veil had been really drawn between the past and the present, for if she heard the name which had been all life's music once, no change at all came to her face, nor did she show by any symptom, however slight, that she recognised it.

On this morning her father determined to test her with the news an Indian letter had brought him.

Gerald had written to tell how an old friend had confided his only daughter to his care; how she was young and lovely, but very poor; how she clung to him, and begged to stay with him, and how he had asked her if a broken heart could satisfy her, for that was all he could give. Finally he spoke of their marriage, and told how they should be in England soon after the letter arrived, and would wait Mr. Monkhouse's permission to pay their respects to him.

"Let it be," concluded the letter, "when Sybilla is away. I dare not meet her."

Mr. Monkhouse looked across at his daughter's calm white face, and put aside his determination.

"She has peace now," he thought, "and shall I disturb it?" So he closed the letter without revealing its contents.

"Papa," said Sybilla Monkhouse, a month later, "I should like to stay a week with Aunt Jane."

"Well, my dear," answered her father, "it will do you good. When will you go?"

"Tomorrow I think." The next day Sybilla mounted her grey pony and rode to Moreton, a town five miles off, to stay a week. The same day Mr. Monkhouse posted a letter to Gerald, asking him to bring his wife, and spend the next day and night with him. They came; Gerald, brown and sunburned, looking grave and sad, and his wife, a shy little creature, who only seemed to live in his presence. She knew all the story of Gerald and Sybilla, and cried on the poor father's neck when he spoke of his absent child.

The next day they planned to walk to the waterfall, which was the only sight in that rustic neighbourhood. Little Mrs. Gordon was escorted by Mr. Monkhouse, but Gerald wandered on in front, pondering on the many times he had visited the same spot in other company.

"My poor Sybilla!" he murmured, as he leaned against the stone bridge which arched over the waterfall. "I could almost expect to see her if I looked round."

At this moment his companions came up, and stood beside him. Mr. Monkhouse laid one hand on his arm, and little Nelly stole round and laid her dimpled fingers on the other. All three stood for a few moments looking on the waterfall, only separated from them by a broken fence and a low stone wall. The old man was the first to break silence, and his words seemed to carry on the train of thought in Gerald's mind.

"My poor Sybilla! she often comes here

I always think if she has any remembrance of the past, it is when she returns from this place. I think"—

His further speech was interrupted by a shriek from Nelly. Turning round they saw a grey pony fastened to a tree, and close upon them a woman in a riding habit. It was Sybilla Monkhouse. As her eyes caught Gerald's, a strange look passed over her face and her glance wandered on to Nelly. Seeing her stand, her arm in Gerald's, and clinging to him for protection, who may say what thought passed through the diseased brain, recalling memories of the long ago? Only one glance her poor father gave, and he saw on her face *that* look, like her mother's,—she was mad.

"Go away, Gerald," he whispered, "go away and take your wife, do not speak."

Gerald moved, but as he did so, Sybilla sprang forward, and with an awful cry—a cry whose echoes ceased to ring in those two hearts nevermore, she seized poor Nelly, and with the frenzied strength of madness, dragged her from her husband's arm. Only one moment Gerald stood, horror-struck, but in that one moment, Sybilla leaped over the low stone fence and dragging her shrieking victim after her, plunged into the boiling waters below!

I must not proceed, I must not speak of the tearless woe which came, when Gerald and her father had dragged the battered, mutilated bodies from the water, and parted their death-locked embrace.

Reader, pray God such grief never come to you.

They were laid side by side in the churchyard, these two women, and the grass has waved green over their graves these twenty years. Soon, too the father slept by his afflicted child. Gerald Gordon has been a wanderer in many lands. His life is sacred to sorrow, and no one wonders at his care-lined face, who hears the story of Sybilla Monkhouse. —H. S.

The Theatres.

DRURY LANE.

Mr. Boucicault's exciting drama *Formosa*, seems if possible, to increase in popularity, and nightly fills this theatre to overflowing. The little musical and Terpsichorean sketch, "*Belles of the Kitchen*," far exceeds the usual run of such pieces, and the whole evening's amusement is unsurpassable in excellence.

PRINCESS'S.

This theatre re-opened for the Winter Season by Mr. George Vining, with a piece full of dramatic interest, entitled "*Escaped from Portland*," the leading parts of which are admirably performed by Mr. and Mrs. Charles

Mathews and Mr. George Vining. A new drama by Mr. Boucicault is in active preparation.

THE NEW QUEEN'S.

Mr. Burnand's interesting drama "*The Turn of the Tide*," in one of the greatest theatrical successes of the day; far from losing any of its popularity, as might reasonably have been expected after so long a run, it draws crowded houses every evening to this fashionable theatre.

NEW HOLBORN THEATRE.

The new comedy entitled *Plain English*, possesses great originality, and is becoming deservedly popular, the various characters are admirably performed, and we must not omit to mention Mrs. Vezin's very clever acting in a part of extreme difficulty. The plot turns on the adventures of *Frank Blunt* (acted with much spirit by Mr. Sullivan) who is guardian to an orphan heiress, *Perdita*. *Frank* (whose name fully indicates his character) is introduced to *Brassy Harrill* a Banker, and goes to live in his house as clerk. In this position he effects various moral changes, which alternately lead to *Harrill's* obtaining a baronetcy: *Frank* being of course rewarded by the hand of *Perdita*. The tragedy of the *Gamesters*, is Mr. Sullivan's next production.

OLYMPIC.

At this theatre, Mr. W. H. Liston has produced a dramatic version of "*David Copperfield*," by Mr. Andrew Halliday, entitled *Little Emily*. The drama contains four acts, each of which is distinguished by some sensation scene, and it is admirably acted and put upon the stage.

STRAND.

The famous burlesque "*The Field of the Cloth of Gold*" is again being performed at this theatre; and seems likely to keep its place in the bills, till the promised burlesque of *Ino* makes its appearance.

NEW ROYALTY.

Here the last novelty is a burlesque on the well-known nursery story "*Beauty and the Beast*," travestied into "*Beast and the Beauty*" by the clever pen of Mr. F. C. Burnand. It is full of sparkling puns, and amusing songs and dances, and it is needless to say that the several characters are acted to perfection. Miss Oliver as *Beauty*, looks charming, and delights her audiences by that peculiarly fascinating manner which is exclusively her own. Mr. Dewar as *Beast* is highly amusing, while Mr. Danvers appears to great advantage as *Nurse Margery*. The final scene, a garden and real waterfall, is received with immense applause.

THE HAIR, TEETH, AND SKIN.—The importance of these essential portions of the human frame cannot be too highly estimated, whether we regard them as the attributes of beauty and of female loveliness, or whether we investigate their peculiar structure and the elements of which they are composed. The hair, with its singular tubular structure, its peculiar mode of growth and elongation, and delicate method by which its tinge and color are produced,—partaking, moreover, as it does, of the influence of the mind, liable to be injured by disturbing causes, and totally ruined by neglect; next, the teeth, with their singular formations of osseous and fibrous structure of bone and of enamel; and, lastly, the skin, with its secret and wondrous sympathies with the health and well-being of the frame; these are all structures obviously too delicate to be intrusted to ignorant or unskilful hands, or to the injurious and corrosive mineral substances which are often so injudiciously applied to them. It is highly satisfactory to state, that Messrs. Rowland and Sons have succeeded in producing applications of the most meritorious character,—their Macassar for the hair, Odonto for the teeth, and Kalydor for the skin, being composed of the most beneficial and innoxious elements, and having stood the test of many years of trial and approbation.







Novembre 1869

Plat 3

Le Monde Elegant

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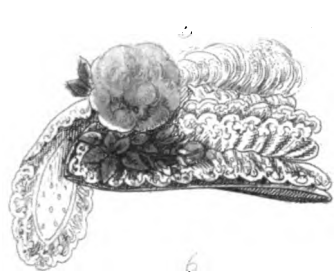
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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

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Observations

ON LONDON AND PARISIAN FASHIONS.

In the December Number of our Magazine, we are generally enabled to speak very decidedly on all the styles that will prevail during the winter season. The Fashions are by that time fixed; all that is erratic has given way to that which is most suited to the public taste. A crowd of aspirants who have attempted to lead the Fashion, have failed, and have given way to those who have more knowledge and have shown a purer taste.

For out door wear the tight fitting *Casaque* which are considered to have met with the greatest success, are those having the large Venetian sleeves: at the same time the close fitting sleeve is still in favor, especially for young Ladies. These tight fitting styles, when made in velvet, almost invariably have short Pelerines.

As we said last month, the very short square cut Paletot or out door Jacket is meeting with great favor: they are made both single and double breasted.

The full-sized pattern which is given this month, is a medium between the two styles we have just named, viz.—the tight fitting *Casaque*, and the square cut Paletot. It has the bottom edge cut out in large tabs, and is intended to be worn with a dress that has either a very decided *bouffant*, or a sash with large bows at the back. It is well suited to young ladies.

Black velvet is being much worn as a trimming to Winter dresses, and is equally suited to dresses of the brightest colors, and those of more sombre hues. For the depth of Winter, fur is a very appropriate trimming.

For other details we refer our readers to our former Numbers for this season.

We have to report the continued success of the *panier* and *bouffant* styles of upper skirts. The reasons for the adoption of this Fashion, have been fully entered into in our October and November Numbers, and in our

September Number, we gave full-sized patterns of three of the newest and most elegant styles.

We have now to say a few words on Evening and Ball *Toilettes*, in preparation for the approaching festive season.

Dresses in this class of Costume are made in the greatest variety of style. Our principal feature however, adopted for its convenience, is that the under skirts are generally of silk, which is not so liable to be torn during dancing as thinner materials. Above the silk, two or three upper skirts are generally worn, and are made of muslin, *tulle*, or similar materials. Lace is chiefly used for flounces. Satin or silk ribbons of the same color as the under skirt are much used as trimmings; Flowers are very sparingly used.

Evening dress bodies are generally of the open square style, like our second full-sized pattern, or of the ordinary form with a straight bertha opening. A third style is shown by fig. 3 plate 4, it opens to a point at the waist, both back and front, the openings being filled in to the usual height by horizontal *bouillons*, or upright pleats of muslin.

Now that our fifth plate is colored, all the styles and forms of Hats and Bonnets are so fully indicated, that there is no necessity for our entering into any more minute details.

THE FULL-SIZED PATTERNS.

We this month give two full-sized patterns.

The *first* is a novel style of SHORT JACKET for OUT DOOR COSTUME. It is very short, is cut so as slightly to define the figure, and consists of back, front, *revers* with collar, and sleeve. It is to be made in velvet or cloth, the *revers* and collar covered with black velvet. In front it forms two square *basques* about 6½ inches deep; there are two small rounded *basques* on the hips, and two larger ones at the back;—the spaces between these *basques* being left open as far as the waist, which is indicated on the patterns by notches. The fronts, the edges of *basques* and the cuffs, may be trimmed with quillings of silk or thin cloth, or with rich *passementerie*. For further remarks see our "Observations on Fashion."

The *second* pattern (indicated by a round hole in the centre of each piece) is a LOW BODY FOR AN EVENING DRESS, made with square opening, like figs. 1 and 2 plate 3. It consists of back, side-piece, and front.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE OR CARRIAGE COSTUME.

Fig. 1.—Dress of rich brown colored silk, the skirt is entirely without trimming. The tight-fitting *Casaque* is of black satin. The skirt opens in front, and is hollowed out in the centre of back, where it is caught up and fastened by a group of black satin bows. It is edged all round, by a flounce of black Maltese lace, headed by two *râches* of black satin, having in the centre a narrow band of black velvet, and attached to the upper *râche* is a narrow frill of black Maltese lace. Starting from a small group of black satin bows at the back of waist, a large *bouffant* of black velvet covers the back of the skirt. The edges of the front openings are trimmed by single *râches* of satin, which are carried all round the small *Pelerine* of black velvet which covers the upper part of the *Casaque*, and which is also edged by a frill of black lace. Tight-fitting sleeves, trimmed by *râches* arranged to form pointed cuffs. Small black velvet bonnet, trimmed with violets, small green leaves, and black lace.

This Costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes, of bright blue cashmere. The bottom of the under skirt is trimmed by a *gauffred* flounce of the same material, headed by five bands of broad black velvet ribbon placed at equal distances. The back of this skirt is also trimmed by a deep rounded piece of the cashmere, edged by two *gauffred* frills, which fall over each other, and the uppermost of which is headed by narrow black velvet. This rounded piece is caught up at each side, and fastened by bows with long floating ends of black velvet, edged by a *rouleau* of the cashmere. The upper skirt forms a large *bouffant* at back, it is cut up at each side, and edged all round by two *râches* of the cashmere, having a narrow black velvet band in the centre of each. This skirt is also caught up and fastened at each side, as before named. At the back of the skirt, starting from the waist, are *basques* of black velvet, edged by a narrow quilling, which is headed by a *rouleau* of cashmere, and these *basques* are carried down the sides of the skirt, forming square-shaped tabs, and terminating in the centre

of the groups of bows by which the upper skirt and the rounded piece are fastened up. The front and back portions of the *Corsage* are of black velvet à *plastrons*, edged to correspond with the *basques*. The sides of the *corsage*, and the sleeves, are of the blue cashmere, and the latter have deep cuffs à *revers* of black velvet, with *rouleaux* of blue cashmere.

The Costume is from the MAISON DES-PAIGNE, *rue Scribe, et rue Auber*.

AFTERNOON PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes, of violet-colored silk. The bottom of the under skirt is trimmed by a broad flounce of similar silk, above which are three *râches*, placed at equal distances. The upper skirt is open at the left side, and is trimmed all round, and up the edges of this opening, by two similar *râches*, and in each corner is a rosette of silk with a large button in the centre. The edges of the side-opening are united by bands of violet ribbon, with a similar rosette and button in the centre of each band. Falling over the back of the skirt, and starting from a knot of ribbon at the waist, are two long floating ends of the silk edged by *râches*. The *Paletot* is of brown cloth. It is cut up in a point at each side, and is trimmed all round and up the edges of side-openings, by a twisted fringe of brown silk, headed by a band of white fur which is carried up a short distance above these side-openings, flanked on each side by three buttons. Square pockets are imitated at the sides by the same fur, fringe and buttons. The sleeves have cuffs imitated by the fur and fringe, and are also trimmed by buttons. Black lace bonnet, trimmed by scarlet rosebuds and foliage.

This Costume is from the MAISON BOUDET, *Boulevard de la Madeleine*.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress à deux jupes of pearl grey silk. The bottom of the lower skirt is trimmed by three *râches* of the same silk, pinked out at each edge, and put on horizontally at equal distances. The upper skirt is cut to form four large scallops, and it is caught up *en bouffant* at the back, and edged by a fringe, which is carried up in the centre of back, and disappears under some loops of grey ribbon. The *Veston* is of scarlet satin cloth. The bottom edge is hollowed out in alternate scallops and vandykes all round, and each vandyke is filled in by a pointed tab of

the cloth, which towards the top is passed under a narrow band of the cloth; the tabs as well as the scallops between them are bound by black velvet, and there is a button at top and bottom of each tab. At the armholes are similar tabs, and the wrists are trimmed to correspond. Black felt Hat trimmed by a cock's feather.

This Costume is from the MAISON CHARAVET, *rue de Richelieu*.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes, of bright green velvet. The under skirt is trimmed at the bottom by a very broad gauffred flounce of the velvet, put on with a heading formed of two bands of fur. The upper skirt is edged by a single band of similar fur, and is caught up as far as the waist on each side. The upper part of the skirt is trimmed by rounded *basques* of velvet, edged by bands of fur, which pass under the *ceinture* (also of fur) and are carried a short distance up the fronts of the *corsage*, and after forming a square, are carried over the shoulders à *bretelles*. There are tight-fitting sleeves, (trimmed at the wrists by double bands of fur) and also deep open Venetian sleeves, trimmed by fur, and lined by white satin: these have small *épaulettes* edged by fur.

This Costume is from the MAISON GAGELIN, *rue de Richelieu*.

PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—Dress of crimson *Poult de soie*. The skirt is *en train* and is trimmed at the bottom by a flounce of the same material, headed by a *biais* band, above which is a second and similar band. The tight-fitting *Casaque* is of black velvet. The back part of the skirt forms a deep round tab, edged by a very rich *passementerie* with a narrow heading of black lace. To this tab are joined side-pieces, the bottom edge of which are scalloped out and trimmed like the tab. These side-pieces are united to the broad rounded tabs which form the fronts of the *Casaque*, and the bottom edges of which are also scalloped and edged with *passementerie*. The whole of the bottom of the skirt has a flounce of black lace, and at the back of *ceinture* are bows of black ribbon. The *corsage* is trimmed *en berthé*, by black lace, and the sleeves which are wide at wrist, are trimmed by the *fluted* gimp. Small hat of black velvet, trimmed by a cock's feather and a small bouquet of white roses.

This Costume is from the LIEU DES NATIONS, *rue du Faubourg Montmartre*.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress à deux jupes. The lower skirt is of white silk, and is cut with a train of moderate length, and trimmed at the bottom by several *ruches* of pink ribbon, arranged horizontally. The upper skirt is of white muslin, and is edged by a flounce of white lace, headed by a *ruche* of pink ribbon. It is caught up at the back, by a long lappet, which starts from the waist, and is formed of two frills of white lace headed by pink ribbon *ruchings*, and joined together by four groups of bows and ends of pink ribbon, the lower group having long floating ends; and this lappet partly covers the *basques* by which the upper part of the skirt is trimmed, and which are of white muslin edged by the flounce of white lace, with the *ruching* of pink ribbon; this *ruching* forms a circle at each side, and is continued up to the waist in front. The *corsage* is cut square both at back and in front, like our full-sized pattern, and is trimmed *en plastron* by *ruches* of pink ribbon, which are also carried over the shoulders. The sleeves are composed of *bouffants* of white lace, and are caught up by bows of pink ribbon.

This Costume is by MADAME BATAILLON, 14, *rue Chabannais*.

BALL TOILETTE.

Fig. 2.—Dress *en train*, of pearl grey satin. The bottom of the skirt is trimmed by a *fluted* flounce, the top of which is scalloped and covered by a frill of black lace, put on with a heading of *jonquille* ribbon, above which is a narrow black lace edging. The skirt is also trimmed at equal distances all round, by eight tabs, each composed of two frills of black lace, joined in the centre by a band of *jonquille* ribbon; these tabs are put on perpendicularly, are graduated in length in accordance with the length of the skirt, and they terminate just above the flounce, by *bouquets* of *Marguerites*. The upper part of the skirt is covered by *paniers* or *bouffants* of the satin, edged all round by a flounce of black lace, with a heading of *jonquille* ribbon. The *paniers* are also caught up at each side by the frills of the lace and ribbon (which is carried round from the front edges), and fastened by *bouquets* of *Marguerites*. Starting from a single *Marguerite* placed on the front of the chest slightly above the top of the *corsage*, a scarf of black spotted *tulle* is carried backwards over the shoulders, where it is also fastened by similar flowers, and from this point it is

brought round, and fastened by a single *Marguerite* at a little distance below the front of waist. The *Corsage*, of which we give the full-sized pattern, is square both at back and in front. It is trimmed all round the square edges by a frill of black lace headed by a band of *jonquille* ribbon, above which is a narrow edging of black lace, and in each of the four angles formed by the square, is placed a single *Marguerite*.

This elegant Ball *Toilette* is by MADAME RABOIN, 67, *rue neuve des petits Champs*.

BALL TOILETTE.

Fig. 3.—This dress is composed of a *jupe* and *tunique* with long train, both of white silk. The bottom of the *jupe* is trimmed by a flounce of white lace, put on in large festoons and headed by a chain of small puffings of bright green silk. Starting from each side of the front festoon, a succession of bows of bright green ribbon (falling over each other), is carried towards the waist, forming a *tablier* in the centre of skirt, which is trimmed by several *Papillon* bows of green ribbon. The *tunique* is also edged by a narrow flounce of white lace headed like that on the *jupe*. At the upper part of skirt there are deep *basques*, arranged to form a succession of upright *bouillons*, separated by chains of bows of the green ribbon, and edged to correspond with the other portions of the dress. The *Corsage* is of white silk and is trimmed *en berthâ* by a frill of white lace headed by bows and puffings of green ribbon, and in front is a small *bouquet* of roses. On each shoulder is a white lace *epaulette* and a *papillon* bow.

This Ball Costume is by MADAME DELACROIX, 4, *rue de la bourse*.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—This Dress is composed of a train skirt and a *tunique*, both of white silk. The bottom of the skirt is trimmed by a broad *gaufréd* flounce of sky blue silk. The top part of this flounce is covered by a festooned drapery of white Tarlatan, the festoons edged by a *rûching* of sky-blue ribbon, below which is a flounce of white lace. This drapery is headed by a chain of small *bouillons* of sky blue ribbon (each *bouillon* separated by a rose with foliage) and above this is an upright frill of white lace, the whole extending to nearly half-way up the skirt. The *tunique bouffante* is round at the sides and short at back, and is edged by a flounce of

white lace, headed by a *rûche* of blue-ribbon. The top of the *tunique* is trimmed by a full *bouffant* of white tarlatan, supported by a band of sky-blue ribbon studded by roses and foliage, and which forms a heading to a drapery arranged similarly to that on the underskirt. The *Corsage* is trimmed *en berthâ*, by blue ribbon and roses, to correspond with the other portions of the dress.

This Costume is by MADAME GODON, 422, *rue St Honoré*.

BALL TOILETTE.

Fig. 2.—Dress of lilac silk. The *Sortie du Bal* which is of scarlet velvet, partakes of the Paletot shape, and has loose square sleeves open in front from the shoulders. The Paletot and sleeves are edged all round by a broad gold braid. The front openings have a series of *brandebourgs* starting from olivets, all of gold. At the bottom of each sleeve and in the middle of back, the braid is carried up to form an ornamental tab.

BALL COSTUME.

Fig. 3.—Dress à deux *jupes*. The underskirt is of rose-colored satin. It is cut with a train of moderate length, and is trimmed at the bottom by a *rûche* of the satin, at a short distance above which are two narrower *rûches* placed together. The upper skirt is of white muslin spotted with gold. It is hollowed out in the centre of back as far as the waist, and is edged at the bottom and up the sides of back opening, by a flounce of white lace, (*Application d'Angleterre*). Starting from the waist, are round *paniers* of the same material, open in front, edged by white lace, and caught up at back of waist and fastened by a *Princesse* group of bows of rose colored satin ribbon. Beneath these are two other and similar *paniers*, also caught up and fastened by a group of bows, by which the back of the upper skirt is also slightly raised. The *Corsage* is trimmed by *bretelles* formed of *bouillons* of the spotted muslin, headed by narrow white lace, and edged by frills of broader lace and terminating at the front of waist. On the chest is placed a group of bows of ribbon, and the centre space between the *bouillons* is filled in by fullings of plain muslin. *Ceinture* of rose-colored satin ribbon.

This Costume is by MADAME FLADRY, 27, *Faubourg Poissonniere*.

PLATE THE FIFTH.

No. 1 is a BONNET of rose-colored velvet, trimmed across the top by a rather broad *biais* quilting of similar velvet, bordered on one side by white lace, which is con-

tinued along the side edges of the bonnet. Starting from a knot of ribbon at the left side, a rose-colored and white ostrich feather crosses over the quilling and hangs on the right side. The *brides* are of pink ribbon. This bonnet is by M^{ME}. MARIE BOIREAU, *boulevard Montmartre*.

No. 2 is a round HAT of pleated violet velvet. The brim is slightly turned up at the sides, and the hat is trimmed all round by a band of violet velvet, partially covered by white *guipure* lace, which terminates in a lappet at the back. Starting from the left side is a mixed plume, composed of a white ostrich feather and a violet-colored cock's feather, which falls over to the right side. It is by M^{ME}. ESTHER, *rue de Richelieu*.

No. 3 is a CAP composed of white muslin and *valenciennes* lace, trimmed by green ribbon. Falling over the back, is a floating end of ribbon partially covered by four round tabs of muslin, edged by the lace. It is from the MAISON COLEBERT.

No. 4 is a BONNET of violet velvet, trimmed by a thick plait of the same velvet, terminated at the back by bows and long floating ends of ribbon. At the back are two large yellow roses and a frill of black lace, which is continued down the sides (headed by a narrow lace) and forms the continuous *bride*. There are also strings of violet ribbon to fasten under the chin. This bonnet is by M^{ME}. BARON, 104, *rue de Richelieu*.

No. 5 is a round HAT of violet velvet, the edges are turned up all round, and more particularly so at the back. It is trimmed by *biais* bands of violet velvet, and at the left side, starting from a tuft of white feather, is a plume composed of two pheasant and two ostrich feathers, one of the latter falling slightly over the back of the hat. At the right side near the back, is placed a knot of violet velvet ribbon with short ends. This hat is from the MAISON LABOURIE, *rue Auber*.

No. 6 is a round HAT of sky-blue velvet, slightly pleated. The edges are turned up and covered by a succession of loops of sky-blue ribbon, arranged to fall over each other. At the left side is a knot of velvet, surmounted by a round tuft of white feather and a white *sigrette*, and also starting from which point a long white ostrich feather falls over to the right side. Folds of white *tulle* are also carried round the hat, and terminate at the back by a knot with two long floating ends. This hat is by M^{ES}DAMES BRIE ET GÉOFRIN, *Rue de Richelieu*.

No. 7 is a CAP composed of white lace or blonde, and trimmed in front by a large group of bows of rose-colored velvet placed towards the right side. In the centre of front is a star of black velvet with a large daisy in the centre, and at the left side are two similar ornaments. The *brides* are formed of two rows of white lace or blonde joined in the centre by a narrow band of black velvet ribbon, and they are each trimmed by four similar stars and flowers. It is by M^{ME}. HADANCOURT, *boulevard des Capucines*.

No. 8 is a COLLAR, composed of embroidered muslin and edged by *valenciennes* lace. A band of blue ribbon passes under the collar and forms loops in front, and on it are placed two short broad ends of muslin edged by lace and knotted in the centre.

No. 9 is a BONNET of black velvet, trimmed by a thick plait of the same material, terminated at the back by bows and long floating ends of black ribbon. The front is trimmed by three *rouleaux* of black satin. At the left side is a wild rose with a bud and foliage, and at the back is placed a spray of similar flowers, mixed with black lace, which is carried down the sides and forms a continuous *bride* headed by a plait of black velvet. It is by M^{ME}. MARIE BOIREAU, *Boulevard Montmartre*.

No. 10 is a round HAT of black velvet: the brim is *bouillonne*. Starting from a round *bouillon* of the velvet on the left side, are one white and two black ostrich feathers, one of the latter falling over the back of the hat. It is by M^{ME}. DELAUNAY, *place de la Bourse*.

No. 11 is a BONNET of sky-blue velvet nearly covered by a large ostrich feather of the same color. At the left side is placed a small tab of white lace, which starts from a knot of blue velvet, and at the right side starting from

a similar knot placed rather higher, is an *eventail* of the velvet. The continuous *bride* is of blue velvet, edged by narrow white lace, and has at the right side, a knot of velvet with a short floating end of white lace. This bonnet is by M^{ME}. JENNY NAVARRE, *boulevard des Italiens*.

No. 12 is a black velvet BONNET. In front are three *rouleaux* of black satin, edged by a narrow trimming of the velvet *bouillonne*. Starting from bows of black velvet at the right side, and falling over the top of the bonnet, is a plume composed of an ostrich and two cock's feathers, in pale violet color. At the back of the bonnet is a gauffered trimming of black velvet and also a trimming of black spotted net edged by lace, which is continued down the sides, forming a continuous *bride*. There are strings of black ribbon, to fasten at the back. It is by M^{ME}. MELANIE, *Rue Vivienne*.

MARRIED IN HASTE, A CHRISTMAS STORY.

CHAPTER THE FIRST.

"And what has he done for you, Margaret?"

"Nothing indeed," was the answer, given in a sullen discontented tone. The speakers were standing in a dingy comfortless room,—a garret. It was evidently the only apartment they occupied, for it was arranged as bedroom and sitting-room both. The dirty window looked forth on the crowded streets of London. They were father and daughter who stood there, the father had evidently just come in, from the fact that he still held in his hand his hat and stick. They were speaking of John Evandale, the woman's absent husband. A few words will explain the positions these three people held towards each other. John Evandale was the son of a wealthy merchant, who had disowned and disinherited him for his rash and hasty marriage with Margaret Irwin, his tutor's daughter. Thrown on his own resources, with no occupation or means of earning a living, John Evandale was a very different person in the eyes of his wife and her father, from the dashing young fellow who had an unlimited allowance, and perfect freedom of action. Incapable of any deep feeling from her utter selfishness, Margaret Irwin had used her beauty as a snare for the bright young fellow, who loved her so thoroughly and was so honestly anxious to make her his wife. She had seen the grand carriage of the rich merchant dash through the streets of her native town, when Mr. Evandale came to see his son, and had decided with herself that she was born to such a lot. She therefore seized the first chance of raising herself to the desired position, not calculating on the possibility of unforgiveness on the part of the merchant.

But Mr. Evandale was seriously enraged, and refused either to see or help his son. Living in London, and therefore some distance from her father, Margaret had as yet had pride enough to keep from him the daily failing state of their fortunes, until wearied with waiting for the success which never came, she decided her father's house was better than this, and wrote to him. He came at once, while her husband was away, vainly seeking some employment, and little dreaming that the woman for whom he had reduced himself to that condition, was planning to leave him alone in his poverty.

While he was wearily plodding through the streets, where, before he had seen her face, he had often rode in his carriage, she was writing a cold, selfish letter, telling him why she went. So he came home—such a home as it was, but dear yet to him, since it had been shared by the woman he loved—worn, dispirited, out of heart. He looked for the face to cheer him; it was so perfectly beautiful, that when he saw a smile there, he never thought of, or counted lightly, all he had sacrificed therefore. But on this night, and it was Christmas Eve, when there should have been peace and goodwill in all hearts, especially in a wife's,—on this night, there was neither smile nor frown on that face for him, only a letter lying on the bare, broken table. He took it up and read it.

For a moment he could not comprehend, but then as a sudden flood, there rushed into his mind the utter selfishness of this woman for whom he had sacrificed so much,—this woman, too, whom he loved so dearly, and in whose love he had promised himself an entire recompense for all he had ever foregone for her. All at once the knowledge came, and it was so bitter, that all the man in him was broken, and he burst into tears. Such tears, reader, as it may be you never saw, bitterer than any shed over a tomb, for he wept not the dead wife, but the wife estranged, the wife unworthy. Then he rose and left the house, first placing a coin—the very last he had—on the table for the landlady. God only knew the agony of that tortured heart, left alone in its woe that night. A tie which had twined to its inmost core had been rudely broken, and drop by drop the heart was bleeding. Truly he might have said with the Psalmist, "If it had been mine enemy who had done this, I could have borne it, but it was thou my companion, my own familiar friend." There

lay the sting. He went out again into the streets. Once or twice he saw the river shining under the Christmas moon, and a voice then whispered, "Seek thine own peace," but he drove away the evil spirit, and still walked on. At length, scarcely knowing how he came there, he found himself in brilliantly-lighted Piccadilly, a hand was laid on his shoulder, and a familiar voice in his ear, partially called him to himself.

"John Evandale, it is you, is it not?" He turned and looked into the merry face of an old school friend, Charles Estwick.

"Yes," he answered, "it is me, Charles."

Something in his tone and perhaps in his dejected look, roused Estwick's compassion, and he said gently,—

"Poor John, I have heard something of you, but I hoped better things than this."

"You have not heard all," answered John Evandale, in a hollow voice, "you heard of my marriage?"

"Yes."

"And of my father's anger?"

"Yes."

"Charles, I trusted you always. Read that, and tell me if earth can hold a man more wretched than I am." As he spoke, he placed his wife's letter in Charles Estwick's hand.

His friend read it, and the honest indignation mantled in his face.

"John," he said earnestly, "this is worse than I thought, she is indeed unworthy of you. Try to forget her."

"I cannot, I cannot," cried John wildly, "I loved her so dearly."

"Come with me, John," said Charles Estwick, putting his arm through his friend's. But John Evandale staggered forward, and fell heavily on his face on the hard pavement.

CHAPTER THE SECOND.

Charles Estwick's bedroom was turned into a sick room for many weeks, during which time John lingered, hovering between life and death, himself caring not greatly if he lived or died. But he lived, and very gradually became again the strong athletic man he had been before his marriage. And all this time there had been no news of his recreant wife. Through his friend he obtained employment in a merchant's office, and then, for his heart still yearned over her, he wrote to Margaret. It was again Christmas time. He told her not angrily, but gently, of the weary year he had spent; of the blank in his heart now she had gone; of the new home he could bring her to; of

his great, unchanged love; of his perfect forgiveness; and then of his hope that she would yet come back to him, and that there was happiness yet in store, even for them. Finally he told her that he would come to her, directly he learned she was yet with her father. For answer, on Christmas eve, there came to him one word written in a faint, trembling hand, but yet hers, "Come." So he hastened to take his journey, but with all his hurry, the short winter day had closed before he reached the house.

Before entering, he was struck with the great stillness of all around, and he paused a moment under the thick holly hedge, remembering how often they had stood in the same place uttering tender words to each other; for Margaret's, God forgive her, had been as tender as his own, if less true.

At length he knocked, and Mr. Irwin himself opened the door.

"You are just in time," were his first ominous words.

"What do you mean?" said John, startled at his manner, and with the dread of a great woe falling on his heart.

"Margaret is dying," said the father solemnly. He drew the awe struck man into a little parlour, and said hurriedly, "I have seen your letter, you are come to forgive I know, else I should not let you see my child."

"I am come to take her home," said John earnestly.

"She is going home," said the father, "we have been very wrong, both Margaret and I, but it is too late now to atone. We can only grieve."

"Let me see her," said John Evandale hoarsely. The father went before him up stairs, and entered the bedroom which had been John's during his residence there.

"She would come here," Mr. Irving whispered, "she said she could only die here."

Their voices reached the dying woman, who uttered a faint cry. John Evandale sprang to her, and soon her head—the proud beautiful head—was pillowed on his bosom and sobs shook the faint breast.

"Margaret my dear, Margaret my dear," was all John Evandale could say.

Within a while she grew calmer, and then she looked into his face and spoke—

"I am going away, John, I have never been a comfort to you—"

"Margaret," said John passionately, "since the first hour I saw your face, you

have been as the very life-pulse of my heart."

She sighed. "I wish I had been more worthy, John. But I want to tell you that I can leave you something to comfort you. Look here."

From the bedclothes which lay in a heap around her she lifted up a sleeping child.

"Margaret!"

"It is ours, dear John, listen, I will tell you. It was born six months to-day, on the twenty fourth of June. At first I was grieved and did not want it, I was so selfish, John, but soon my heart was changed. My baby grew like you,—it is so like you,—and for the first time, looking on its little face, I learned to love you. I never really loved you till then, but I have loved you dearly, dearly since, and never so well as now, that you are willing to take me, erring and selfish as I was, back to your hardly-won home. But dear John, my own fault forfeited for me this joy on earth. If I had been true to you, who had given up so much for me, I might have been standing by your side a happy wife to day, looking with brightest smiles, instead of these tears on our first-born. I know it is right. I have deserved to die, but it seems very hard, harder than ever to-day, with your face now become so dear, shining like a star down on my bed, but John, if I had lived I might have grown cold and selfish again. I might—though it does not seem to me now that I could. I leave you my baby, my dear little girl, and I have called it "Margaret Irwin," because you used to love the name so much once."

John Evandale did not speak, but his wife placed the baby still sleeping in his arms, and he bent down and kissed his first-born.

"Promise me, John, that she shall comfort you."

Oh Margaret, I cannot; it seems that nothing will comfort me."

"But you will love her and care for her all your days?"

"Yes, I will."

"Then," said Margaret with a gentle sigh, "I know you will be comforted."

That night, while bells were ringing, and night voices chanting "Peace on earth and goodwill to men," Margaret Evandale after a long silence, turned her face to her husband. "John, it is Christmas again. I left you last year in anger. I am leaving you this Christmas eve too. Is there peace and goodwill between us, husband and wife?"

"Yes, darling, yes," he answered. Very soon she died.

—H. S.

Ode to Christmas.

1

The beautiful summer is past,
Sad autumn has moaned its farewell,
Their requiem is shrieked by the blast,
And echoed by mountain and dell.
But though the wind dashing about,
Hurls back the white flakes to the sky;
We'll bar all discomfort without,
Nor reck though the storm rises high.
Old Christmas is with us again,
Our joys from his presence have birth,
We'll sing to his praise a glad strain,
And crown him the king of our mirth.

2

Huge Christmas fires are blazing bright,
Gleaming on roof and wall,
And glad hearts revel in their light,
Alike in hut and hall.
All honour to our winter guest,
Though snow-flakes clothe his form;
Our ingle bright shall give thee rest,
Blithe Christmas, from the storm.

Thou bringest to our cheerful nook,
The absent ones who rove,
And makest glad by thy gay look,
The hearts of all we love.
Thou bringest peace to our dear earth,
Goodwill to sinful men,
With thoughts like these to temper mirth,
We welcome thee again.

3

Bring the green and graceful ivy,
Bring the holly-berries gay;
Let the never fading laurel,
Mingle with the classic bay;
We must have a noble garland
For our Christmas holiday.

—LEX.

The Theatres.

DRURY LANE.

The great and long continued success of *Formosa or the Railroad to Ruin*, has rendered any change in the programme quite unnecessary, and this exciting drama will probably keep its place in the bills, until the production of the Christmas Pantomime. Mr. Boucicault's dramatic talent is well displayed in the construction and dialogue of this piece, and the immense recourses at the command of the Drury Lane Management, enable it to be put upon the stage in most superb style. *The Belles of the Kitchen* is a most amusing little sketch, well acted, sung, and danced by the Vokes' family, and is nightly received with immense applause.

ROYAL ITALIAN OPERA.

Messrs. Mapleson and Gye opened this splendid house in the middle of November, for a short Autumnal season. Among other operas that have been produced, we will name *Fidelio*, *Zauberflöte*, *Don Giovanni*, and *Les Huguenots*. Signor Arditì was the director, and it is needless to say how admirably these master-pieces of lyric art were rendered, when we point out that among the members of the company, were found Mdlles Titieni, Ilma de Murska, Sinico and Vanzini, and Signors Mongini, Cotogni, Gordonì, Herr Formes, and Mr. Santley.

THE NEW QUEEN'S.

Mr. Burnand's highly interesting drama "*The Turn of the Tide*," has already passed its 150th representation and must therefore be pronounced the greatest success of the present season. In the construction of this piece the author has displayed a high degree of dramatic skill, and the characters are as well defined, as they are cleverly portrayed by the various actors and actresses comprising this excellent company.

NEW HOLBORN THEATRE.

Here the engagement has met with a great and legitimate success, in the revival of Moore's great tragedy *the Gamester*; which however has been at length withdrawn, in fulfilment of Mr. Sullivan's announcement of the production of Bulwer's best drama, *the Lady of Lyons*. In this piece the principal characters *Pauline* and *Claude Melmotte*, are of course acted by Mrs. Hermann Vezin, and Mr. Barry Sullivan, whose impersonations are each deserving of the highest praise. We must not omit to mention the admirable manner in which this piece is put upon the stage: evidently no trouble or expense has been spared, to render the performance as perfect as possible.

OLYMPIC.

Under Mr. Liston's spirited management, this theatre is nightly filled by the great attraction of *Little Em'ly*, Mr. Halliday's dramatic version of Dickens' favorite novel *David Copperfield*. The new scenery is most perfect of its kind; and "*the Shipreck*" with its striking effects, is especially worthy of notice. The piece is well written and acted in excellent style.

STRAND.

Here Mr. J. S. Clarke's quaintly humorous acting in *the Toodles*, nightly affords amusement to crowded houses, while *Among the Breakers* is a lively little sketch, in which the American Comedian is seen to much advantage. *Ino*, the last new burlesque, is fully up to the standard of this class of pieces; it is full of puns, lively dances, and amusing songs, and it is acted in admirable style by Misses Goodall, Newton, Maitland, Sheridan, and Louise Claire, and Messrs. James, Fenton, Turner, and T. Thorne, who gives a most comic version of the woes of *Ino*.

NEW ROYALTY.

Mr. Halliday's amusing piece *Checkmate*, has now passed its 100th representation and seems as attractive as ever: this success is due alike to the clever construction and natural dialogue of the piece, and to the perfection with which the principal parts are acted, by Miss Oliver, Miss C. Saunders, and Messrs. Dewar and Danvers. A burlesque by that popular author, Mr. F. C. Burnand, always forms one of the standard attractions of this fashionable little theatre, and "*Beast and the Beauty*" is one of the most amusing of its class; and acted with such spirit as is displayed by Miss Oliver's clever company, is sure to be a great success. The performances conclude with Mr. Bayle Bernard's comedy *The Boarding School*, which forms an amusing finale to a most excellent evening's entertainment.

WINTER.—Stern, iron-handed winter is here; it behoves us to put fourth all our exertions to withstand his dark powers. The effects of winter on the person are manifested to every one. His cold, bleak winds to the delicate, and even the most robust, complexion, are highly injurious; his chilling damps render it all but impossible to retain the hair in curl; thus quite preventing many from taking out-of-door exercise at this period of the year, to the serious injury of their health. It remained for Messrs. Rowland and Sons, of Hatton Garden, to discover counteracting influences: thier Macassar Oil never fails, in the worst weather, to retain the hair in graceful curl; and the use of Kalydor will make the complexion able to defy damp and cold wind; and thus they are desiderata whose absence will always be remarked by the desecriminating.



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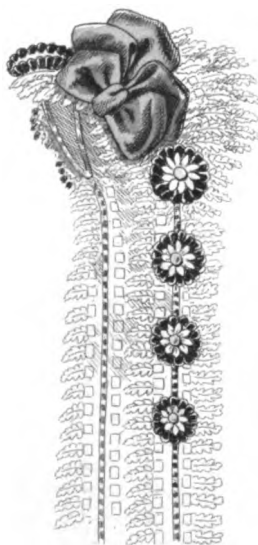


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Plate 5



Vol 47

No. 555

LADIES' MONTHLY

ES MODIO

THE WORLD OF FASHION

A JOURNAL OF THE COURTS OF LONDON AND PARIS.

London & Paris

ESTD 1870

Quarterly

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PATRONIZED BY THE QUEEN.



No. 553.

Vol. 47.

THE

LADIES' MONTHLY MAGAZINE,

LE MONDE ÉLÉGANT,

OR

THE WORLD OF FASHION,

A JOURNAL OF THE COURTS OF LONDON AND PARIS,

Fashion, Polite Literature, Beaux Arts,

ETC., ETC.

JANUARY, 1870.

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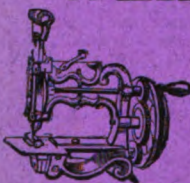
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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATERS.

JANUARY, 1870.

VOL. 47.

Observations

ON LONDON AND PARISIAN FASHIONS.

We are now in the middle of the Winter season, with its Balls, its evening entertainments, and other New Year's festivities. Our *Artistes des Modes* have been busily engaged in the production of the most elegant *Toilettes* for these occasions, and all their choicest and newest productions, will be found in our present series of Plates.

The principal characteristic in Ball dresses for the present season, is that they are generally made with two or three skirts. The under skirt is usually of silk, which is not liable to be torn or injured during dancing, as used so often to occur with *tulle* and other thin materials. For the richer *toilettes* however, this silk under-skirt may be trimmed at bottom by a flounce of lace, or a quilting of muslin arranged to correspond with the other trimming.

The present Fashion for Evening dress, combines an elegant simplicity with great richness, and the *Toilettes* on plates 3 and 4 are admirable examples of this style. Flowers are not much introduced in the trimmings, but ribbons of brilliant colors are freely used, and when mixed with lace, *bottons* of *tulle*, and a few flowers, a most charming effect is produced.

We notice a tendency, not to use more than one or two colors in the trimmings of Evening dress, a glance at our plates will at once explain how this idea is carried out.

For a really useful *sortie du bal*, which will form a perfect protection from cold, when leaving a Ball Room or Theatre at this inclement season, we cannot too strongly recommend the style shown on Plate 4.

For outdoor wear, we have but little to add to the remarks made in our former Numbers. There are two prevailing styles, which are equally Fashionable: first the close-fitting Paletot or *Casaque* of black velvet, trimmed with black lace, *passementerie*,

pipings, and often bows or rosettes, of black satin; and the most Fashionable of these velvet *Casques* are now made with open Pagoda sleeves wide at wrist. The second style is the very short square cut Paletot, or out door Jacket, reaching but very little below the waist, and more often made double-breasted with coat collar, and *revers* turned back. The favorite materials for these short Jackets are the various long piled cloths of light colors, and the Astracan furs. Grey Astracan trimmed with black, is very stylish; see plate 2 fig. 1.

As regards Dresses; the bodies are generally plain and high, and are trimmed in various ways, one of the most elegant styles of trimming is made to imitate a square opening, like fig. 2 plate 2. The under skirts are plain at front, have a little fulness at sides, and more at back: deep flounces at the bottom are now quite in fashion. Of course a short upper skirt made in the *panier* or *bouffant* styles, is an almost indispensable part of every dress; some of these are very elaborate, for instance, fig. 3 plate 1, and fig. 2 plate 2 of our present Number.

For Children's out door Costume, the very short loose Jacket is the favorite style. The newest form is that on plate 1, of which we give the full-sized pattern.

THE FULL-SIZED PATTERNS.

This month we present our Subscribers with three full-sized patterns.

The first is an EVENING DRESS BODY OF THE PRINCESSE FORM, having a short Jacket skirt attached, it is shown on our 4th colored plate, fig. 3. It is for a Lady slightly above the average size, and consists of Back, Side-piece, and Front.

The second pattern is a HIGH DRESS BODY FOR A YOUNG LADY about 14 years of age. It is a good standard pattern, and may be cut with square opening if preferred. The waist forms a slight point in front, but it can of course be cut with round waist, by taking off the point. This pattern comprises Back, Side-piece, and Front; any style of sleeve may be used according to taste.

The third pattern is a SHORT PALETOT FOR A LITTLE GIRL about 12 years old; and its form is shown on our 1st plate of Costumes, fig. 2. This pattern also consists of three pieces, viz:—Back, Front, and Sleeve.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress of purple silk ; the bottom of the skirt is trimmed by a broad pleated flounce, having between each pleat, three bands of velvet of a darker shade of purple. Tight-fitting *Casaque* of black velvet. The front consists of a round shaped piece, caught up at the sides and trimmed all round by black lace headed by *passementerie*, with a narrow edging of black lace, and having in the centre, five rosettes of black lace, with a button in the middle of each. The sides of this round piece are partially covered by two deep square *basques* (similarly edged) and which form the sides of the *Casaque*, and partly conceal two broad pointed tabs of velvet, which, with the *basques*, are edged by lace and *passementerie*. At the back is a large *bouffant* similarly edged. The *corsage* is trimmed *en carrée*, by the lace and gimp, and on the chest are two large rosettes. There are tight-fitting sleeves and also large open sleeves edged like the other portions of the *casaque*. At the back of waist is a rosette of velvet, with floating ends. Small black velvet Hat, trimmed by white feathers.

This Costume is from the GRANDS MAGAZINS DE LA PAIX, *rue Reaumur*.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress à deux jupes of grey merino. The bottom of the lower skirt is trimmed by a quilling of sky-blue velvet. The sides of the upper skirt are caught up and fastened by bows of the blue velvet. The Veston is of white Alpaca cloth. It is cut up at the sides and back, and is edged all round and up the sides of these openings, by two bands of sky-blue velvet, of graduated widths ; the narrowest is carried up the edges of the front opening, accompanied by two rows of blue velvet buttons. The sleeves are trimmed at the wrists by bands of blue velvet, which are also arranged to imitate long tabs at the back, with four buttons in the centre of each. Hat of white felt, trimmed by sky-blue velvet and a white cock's feather.

This costume is from the MAISON CHARAVEL, *rue de Richelieu*.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes of pale Havannah silk. The bottom of the under-skirt is trimmed by a broad *gauffred* flounce put

on with a heading, and having two bands composed of darker Havannah velvet and fur. The upper skirt which is open in front, (*en tunique*), is edged by the velvet and fur, and is caught up at the waist at each side, so as to form a *bouffant* at the back. The sides of this *bouffant* are concealed by deep rounded pieces of the silk (edged by the velvet and fur) and these are surmounted by square tabs similarly edged, and cut in one with the *corsage*. In front are two very small tabs, also cut with the *corsage*, and edged by velvet and fur, which is carried up the sides of front, and round the neck. On the chest are bows and ends of velvet and fur. The sleeves are similarly trimmed.

This Costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

PLATE THE SECOND.

MORNING WALKING COSTUME.

Fig. 1.—Dress à deux jupes, of grey merino. The bottom of the under skirt is trimmed by a pleated flounce of the same material, headed by a band of black Astracan fur. The bottom of the upper skirt is edged by a band of similar fur, and it is caught up at the back, so as to form a large *bouffant*, falling over which are two floating ends of the merino, edged by Astracan fur, which start from a knot at the back of waist. The short Paletot is of grey Astracan. It is cut up in the centre of back, and is edged all round and up the front openings, by a band of black Astracan, and it has also a collar and *revers* of the same fur, and it is fastened by black velvet buttons. The pockets and cuffs are trimmed by small bands of black Astracan. It may cut from the full-sized pattern given with our November No. Grey felt Hat, having the brim turned up at the sides and lined by black Astracan fur : grey Cock's feather and fancy *aigrette*.

This Costume is from the MAISON BOUDET, *boulevard de la Madeleine*.

COSTUME FOR HOME.

Fig. 2.—Dress à trois jupes. The under skirt is of ruby colored silk, and is trimmed in front by three *Chevrans* of black velvet or satin, bordered by white satin with a black edging, and fastened down at each end by a white satin button. The second skirt, which is of black silk, is made *en tunique*, and is cut with a train. It is trimmed all round by a quilling of the same material, headed by a *biais* band of ruby-colored silk. Falling over the back of this *tunique* is a deep round *bouffant* of the black silk, edged

by a broad double quilling of ruby silk, in the centre of which is a black *biais* band. This *bouffant* is surmounted by the upper *bouffant* skirt, which is of black silk, similarly edged: the front part of it forms a sort of short *tablier*, edged by two of the quillings, and the back part forms a full *bouffant*. At each side, and at the back of waist, is placed a group of four short pointed tabs of ruby-colored silk, bordered by the black silk. The lower part of the *corsage* is of black silk, cut square à la *Watteau*, and edged by a quilling of black silk, and a *biais* band of ruby silk. The upper part of the *Corsage* and the sleeves, are of ruby-colored silk. The sleeves are trimmed to correspond.

This Costume is by **MDLLE. MARIE BATAILLON.**

AFTERNOON PROMENADE COSTUME.

Fig. 3.—Dress of bright blue silk, the skirt is cut *en train* and is without trimming. The Paletot is of black velvet, and is cut so as to define the figure, without being quite tight-fitting. The back of the skirt forms in the centre, a broad box-pleat, and at the sides are deep points, which are sloped up to meet the large square shaped pieces which form the fronts of the Paletot. The whole of the back, and also the fronts, are edged by a flounce of black lace, headed by small double pipings of black satin with a narrow band of *passementerie*. The Paletot is trimmed at the back by three long tabs formed of double rows of black lace, united in the centre by a double piping of satin, and fastened down at each end by rosettes or bows of black satin. In front the Paletot is trimmed by two similar tabs, and at the neck there is a moderately deep collar imitated by lace and satin piping: this collar forms points at back and front, with bows of black satin. The sleeves, which are large and wide at wrist, are trimmed round the bottom and up the edges of the openings, by frills of lace, headed to correspond with the other parts of the Paletot. *Fanchon* Bonnet of blue velvet, trimmed by a plait of black velvet ribbon, with bows and ends at the back: lace and roses in front.

This Costume is from the **GRANDS MAGASINS DE LA PAIX, rue Réaumur.**

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes. The under skirt which is *en train*, is of sky-blue silk: and the front is arranged to form broad pleats at the bottom. The upper skirt is

composed of perpendicular *bouillons* of white muslin, and is edged all round the bottom, by a flounce of white lace, headed by a band of blue ribbon, on which are placed at equal distances *Papillon* bows of ribbon, starting from which *biais* bands of blue silk (edged on each side by white lace), are carried up between the *bouillons*. This skirt is caught up at the left side, by a broad pointed tab of white muslin *drapée*, and edged all round by a frill of white lace and a band of blue ribbon, and having a *bouquet* of blue convolvulus near the point. Above this skirt is a deep *bouffant drapé*, of white muslin, edged by white lace and a garland of blue convolvulus. It is caught up at the left side, (above the tab before mentioned) and fastened by three *bouquets* of the convolvulus. The *corsage* is trimmed by *bretelles* of white muslin, *bouillonnées*, and edged by white lace, and in front are two *papillon* bows of blue ribbon. The *ceinture* is also of blue ribbon, and fastens at the back of waist by puffs of the ribbon.

This Costume is by **MDME. DELACROIX, 4, rue de la Bourse.**

BALL TOILETTE.

Fig. 2.—This dress is of white spotted muslin, showing a skirt of bright green silk under it. The muslin skirt is cut open to the waist at the left side, and the sides of the opening are edged by narrow white lace, and united by bows of ribbon. The *corsage*, which is lined by green silk, is cut square, and trimmed by a frill of white lace headed by a band of green ribbon and a narrow edging of lace, and in the left angle of the square is placed a rosette of green ribbon. The sleeves are caught up and fastened by rosettes, and the *ceinture* is of green ribbon.

This dress is designed by **MADME. ALEXANDRE GHYS.**

BALL COSTUME.

Fig. 3.—Dress à deux jupes. The lower skirt is of pale peach-colored silk. It is cut *en train*, and is trimmed at the bottom by a broad flounce of pink silk, which is nearly covered by a *gauffred* flounce of white muslin, above which is a much narrower flounce of white lace, headed by a *biais* band of pink silk with a white lace edging. The front of the skirt is trimmed by two flounces of similar lace, headed by bands of pink ribbon, and terminated at each end by ribbon bows. The upper skirt is of white muslin *drapée*, and edged by a similar but broader flounce, and with the same heading. This skirt is caught up at the sides by a succession of bows of pink ribbon, which fall over

each other and terminate in floating ends. It is also caught up at the back by similar bows, which start from the waist and are carried about half-way down the skirt, where they are terminated by floating ends, and from this point a band of pink ribbon, with bows and floating ends is carried to the bottom of this skirt. Square *Corsage* of white silk, covered by white muslin; it is trimmed by a lace *bertha*, and by *bretelles* of pink ribbon continued from the sides of the upper skirt. On the chest are bows of pink ribbon and a *bouquet* of *Marguerites*.

This elegant Ball Costume is by M^{ME}. FLADRY, 27, rue de faubourg Poissonnière.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress of pearl grey satin. *Sortie du Bal* of scarlet velvet: it is of the Paletot form, having large sleeves and a deep pointed hood à revers lined by white silk. The bottom edges of the *Sortie du Bal* and also of the sleeves, are edged by a frill of white *guipure* lace. It is trimmed *en carré*, both at the back and in front, by *guipure* lace insertion, which is carried round the armholes. The sleeves are similarly trimmed, and the revers of the hood are edged by the lace, which is carried round to the front of neck. At the point of the hood, is a silk tassel.

This Costume is from the MAISON DIEU-LA-FAIT, Boulevard de la Madeleine.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes. The under skirt is of white silk or satin, and is trimmed at the bottom by a flounce of white lace headed by three *biais* bands of green silk, placed at equal distances. The upper skirt is of white muslin edged by a white lace flounce, and above this is a deep *bouffant* also of white muslin *drapée*. The sides of the under skirt are trimmed by *Montants* of white muslin, *bouillonnes*, and edged on each side by flounces of white lace and *biais* bands of green silk, on which are placed at equal distances, rosettes of white lace with a rose in the centre of each. These *Montants* start from the bottom of the skirt, and (after raising the upper skirt at the sides) they disappear under the *bouffant*, which is caught up at each side by a chain of loops of green ribbon, and at the back by two similar chains, which also raise the back part of the upper skirt, and (crossing over each other), are continued, to form long floating ends, ornamented by a rosette of lace with a rose in

the centre. A similar rosette at the back of waist, forms the starting point for the two chains of loops we have just described. The *corsage* is cut so as to open to the waist both back and front; it is of white silk and is edged by a flounce of white lace, headed by a white lace and a narrow green ribbon. The openings are filled in both back and front, to the usual height, by *bouillons* of white muslin with a frill of lace on the edge.

This Toilette is from the MAISON GAGELIN, rue de Richelieu.

BALL COSTUME.

Fig. 3.—Dress à la Watteau, consisting of an under skirt of white silk, the front of which is covered by horizontal *bouillons* of white tulle trimmed by wreaths of ivy, arranged to form diamonds, graduating in size, and carried up to the waist. The upper skirt is *en train* and is of pink silk. It is made *en tunique*, and is trimmed all round the edges by a broad *bouillon* of white tulle, having in the centre a small garland of ivy leaves, and on each side a narrow quilling of pink silk. The body, of which we this month give the full-sized pattern, is of the *Princesse* form without seam at waist; it forms short square *basques* in front and is rounded off towards the back: it is trimmed all round the bottom by a *bouillon* of the white muslin, with a garland of ivy leaves and pink *ruchings* similar to those on the *tunique* but narrower. The *Watteau* body is cut square in front, and is trimmed at the top to correspond with the *tunique*; in front is a *bouquet* of roses and ivy leaves. A *Watteau* drapery of white muslin starts from the shoulders and is carried round the back of the *corsage*, nearly covering the back part of the *tunique*. It is edged by a narrow quilling of white muslin and is caught up at the sides by *bouquets* of roses: it may be said to form a sort of loose Mantle.

This Costume is by M^{LES} RABOIN, 69, rue neuve des petits Champs.

PLATE THE FIFTH.

No. 1 is a *Paillasse* HAT of black felt, having the edges turned up and lined by green velvet. The hat is trimmed by a quilling of black velvet: starting from the left side a long green ostrich feather is carried round to the back, accompanied by a drapery of black spotted tulle, which terminates in a long lappet. It is by MADAME ESTHER, Rue de Richelieu.

No. 2 is a HAT of sky-blue velvet, having the brim turned up at the back. The front and sides of the hat are edged by a quilling of the velvet. Starting from a group of bows of blue velvet at the right side, an ostrich feather of the same color is carried to the back. It is from the MAISON KERNERS MARCHAL, rue Laffitte.

No. 3 is a black velvet BONNET lined by rose-colored satin, and trimmed by a quilling of black velvet simi-

larly lined, and edged by black lace. At the back of the bonnet is also a black ostrich feather accompanied by a lace lappet. The lace by which the quilling of velvet is edged, is continued down the sides, and along the outer edge of the continuous *bride*, which is of velvet lined with rose-colored satin. At top of the bonnet are two jet stars. It is from the *MAISON ROCHER, rue Laffitte*.

No. 4 is a black velvet *BONNET*. The front is edged by a narrow pleating, behind which is a broad upright frill of the velvet, having on the left side a small round tuft of black feathers. At the back is placed, slightly towards the left side, a large full-blown rose, with buds and foliage. The continuous *bride* is of twisted black velvet edged on one side by a frill of black lace, and at the point where it starts is placed (on the left side) a loop of black velvet, through which is carried a black lace lappet and a puffing which also forms a *bouillon*. It is by *MDME. KERNERS MARCHEAL, rue Laffitte*.

No. 5 is a *HAT* of black velvet, with a full crown and a pleated brim. It is trimmed by folds of black velvet, and at the left side, starting from bows and ends of velvet, is a black ostrich feather and also several yellow parrot's feathers. It is by *MADAME DELAMARRE, rue Laffitte*.

No. 6 is a *HAT* of rose-colored satin; the brim is turned up at the back, and is bound all round by black velvet. The hat is trimmed by double *biais* bands of rose-colored satin, with a narrow black velvet ribbon in the centre. At the right side is a group of bows and a pointed end of black velvet, edged by rose colored satin, and starting from these bows, a rose-colored ostrich feather is carried towards the back of the hat. The front is trimmed by two tufts of black ostrich feather. It is by *MDME. MARIA BOIREAU, boulevard Montmartre*.

No. 7 is a Spanish *BONNET* of black *tulle* covered by two broad frills of lace of the same color, and on the frill by which the front part is covered, are placed at equal distances, *agraffes* of jet. Slightly beneath the uppermost frill of lace, is placed, towards the left side, a large *Marguerite* with leaves and small branches. At the back is a knot of black velvet ribbon. There are very long lappets of black spotted *tulle* edged with lace, and they cross over the chest and are fastened at the back of waist, forming a sort of *Fichu*. This novel and elegant bonnet is designed by *MDME. DELAMARRE*.

No. 8 is a *CAP* composed of quillings of white lace, and having in front a group of six bows of rose-colored ribbon; at the right side is a group of only four bows, and at the left side, a small round tuft of rose-colored velvet. At the back are bows and ends of the ribbon, and there are lappets of pleated muslin edged by rose-colored velvet and white lace, arranged to fall either in front or at the back; the *brides* of rose-colored ribbon, fasten under the *chignon*. This cap is from the *MAISON GOLDBERT, boulevard des Capucines*.

No. 9 is a *HEAD-DRESS* by *MESDAMES BRIE ET GROUVERIN, rue de Richelieu*. It is composed of three large bows of black velvet, and a full-blown rose with a group of buds, leaves, with a long trail at the back.

No. 10 is a round *HAT* covered by black lace and bows of black velvet ribbon, divided in the centre by a band of twisted velvet of the same color. On the top is a cluster of roses of mixed colors with foliage, and a trail

No. 11 is a *BONNET* of black velvet *bouillonne*, trimmed by frills of black lace. At the back, is an ostrich feather of the same color, and at the left side are three half-open rose-buds with foliage. The *brides* are of black lace, and there are also strings of black satin ribbon. This bonnet is by *MDME. DELAMARRE*.

No. 12 is a black velvet *BONNET* having the front edge turned up and trimmed by a succession of bows of black velvet ribbon, placed at equal distances; the front is also trimmed by an upright frill of black lace. At the left side, starting from bows of black velvet, is placed a large full-blown rose with foliage, and a black ostrich feather, which falls partially over the back of the bonnet. The *brides* are composed of a double frill of black lace continued from the back of the bonnet, and headed by a band of black satin ribbon. This bonnet is by *MDME. HUSBAND, rue Laffitte*.

The New Year.

The bells are hushed in steeple and tower,
Silent their gladdening din,
They have rung the old year's requiem out,
And welcomed the new year in.
The old year lies in the grave of Time,
Awaiting the judgement day,
The new year now in his youthful prime,
Can only seem fair and gay.

The old year's book is closed and clasped,
But the new year's open lies;
The old year's book is traced and crossed,
With words for the Judge's eyes.
And closed and clasped it must still remain,
Since the old year's hand is still,
For none may open that book again,
Stand the record how it will;

Till the great Archangel's trump shall sound,
And old Time himself shall die,
Then each book the years have truly kept,
Shall be opened in the sky.
May God us shield in that awful hour,
When all human strongholds fail,
For the pride of birth, and name and power,
Weigh nought in our Judge's scale.

The new year comes like a well-pleased friend,
With smiling lip and brow,
With cheerful hearts, and joyful words,
We hail his presence now.
He wins our love by his kindly look,
And as we the past review,—
We resolve that our record in his book
Shall be holy, just, and true.

Perchance we resolved the same before,
When the dead old year was young,
And solemn thoughts of our mis-spent lives,
Kept time to the bells that rung.
Perchance some spell that for years had slept,
Awoke with the olden power,
And bitter visions of vows unkept,
Arose in that midnight hour.

We welcome the new year with a smile
And a joyous carol sing,
Thoughtless of what he may take away,
Hopeful of what he may bring.
And yet some friends whom we love and trust,
While this bright new year doth reign,
May lay them down in their kindred dust,
Nor travel our earth again.

But oh! whatever may us betide,
Throughout each changeful year,
We can but pray that our Father's love,
Will keep from us all we fear.
We can but pray that this fitful life,
(Though gladdened by those we love),
May merge, unscathed from the world's rude strife,
To endless years above.

—LXX.

THE NEW YEAR'S GIFT, A LOVE STORY.

"The only gift is a portion of thyself."

CHAPTER THE FIRST.

"Mamma," said Frank Holt, a fine, dark eyed boy of ten, "look at my New Year's gift from Uncle George." And he delightfully displayed a pretty and well supplied drawing-box, his eyes brimming over with joy at his new acquisition.

"Very handsome, Frank," replied his mother, who was yet a very lovely woman, but clothed in deep widow's mourning, "and look at Uncle George's present to me, his own portrait in this brooch."

"How beautiful, mother," said the boy, looking affectionately at the picture, "dear Uncle George, how good he is."

"Ah George," said his sister looking up, as a young man about twenty-five, entered the room, "Frank and I are comparing New Year's Gifts."

"I too," replied George Livingstone, "have a new year's gift, or at least the promise of one."

"It is not actually arrived then," enquired Mrs. Holt.

"No, it will be here in a month."

"Oh uncle, but how long to wait," cried Frank.

"May I ask what it is, George?" said Mrs. Holt.

"A little girl," replied Mr. Livingstone.

"A little girl!" echoed his hearers.

"Yes," he answered, and there was unwonted sadness in both face and tone. "Yes, Lucy, it is a sad story, but if you will listen I will explain it." George Livingstone first placed in his sister's hand a letter. The hand that traced the words had been a dying one, and when it ceased its hold of life, and had been folded for ever to rest, the letter had been sent. It woke many tenderly painful memories in Mrs. Holt's mind and carried her thoughts back many years to the time when George was a little boy, and she ten years his senior, and Robert Yorke—the bright dashing tutor at the Hall, whose instructions George shared with the sons of Lord Armitage,—had loved her. Both had grown older, both had found that "other one" for whom the heart's rich harvest was stored, and the unripe fruit of their May day love had withered and fallen. But there was a tender light around that very love now, when Mrs. Holt's thoughts travel-

led from the dead man's letter, back to the years when they were loving boy and girl together.

It was a solemn letter, written to George Livingstone his true, old friend, and naming Lucy his old love, too; asking them to care for his little orphan daughter when the last scene on earth was over for him. It spoke of her little fortune, the savings of years, accumulated for this purpose, and it appealed to the long-ago for their sympathy; it appealed to the old love, for a renewal of itself on behalf of this lonely child.

Lucy Holt, having read it with dimmed eyes, said to her brother.—

"I will be a mother to her, George, as far as I can."

"And I," said George Livingstone, gravely, "I will supply her father's place."

Not only were the words born on his lips, but they grew into a purpose in his heart, and were repeated as a vow to Him who careth for the fatherless.

CHAPTER THE SECOND.

"How soon it grows dark,"

"Well, put away your sewing, Lettie, and sing to me."

"That I will," said Lettie Yorke, eagerly, and she came from the window, where she had stood, trying to finish a delicate bit of needlework by the fading light. Quickly putting it away, she sat down to the piano, over whose ivory keys the firelight flickered, and began a bright little song. Bright as the words were, and sweet the interwoven chords, neither were so bright and sweet as Lettie Yorke, the orphan whom her father had left to the care of George Livingstone and his sister. Only George is left to care for her now, for Mrs. Holt is dead, leaving her son also to his uncle's charge. Well has George Livingstone kept his faith. Lettie's little fortune has accumulated, and she is the happy accomplished mistress of her guardian's home. Frank Holt, on reaching the age of twenty-one, two years before, had become junior partner in the firm of "Gray, Livingstone, & Co., architects and surveyors," and is also an occupant of the pretty suburban house which calls George Livingstone master. Having thus explained their respective positions, let us return to Lettie Yorke, who has by this time changed style as well as key, and is singing a little, plaintive, passionate air of Mozart's. The firelight is brighter than before, and brings into strong relief the crimson ribbon drawn through the dark plaited hair, and the late

blooming roses whose vase she has moved to the piano, that she may look at them as she plays. We cannot see her face, but it is sweet and pure, and full of deep feeling. Lettie is not a talented girl, that is, in the modern acceptation of the term, for in society she is more than usually quiet and retiring, but there is a wealth of originality and imagination under that calm exterior, which is revealed when loving hands draw aside the veil of reserve in the sacred seclusion of home. And so it happens that those who know her best love her most. And those are—Mr. Livingstone, and Frank Holt.

So much for Lettie Yorke, as she sits playing in the firelight. Her listener,—But before we speak of him Lettie says—

“How late Frank is, Mr. Livingstone,”

“He is rather late, but if I mistake not here he comes.” And Frank Holt, handsome and youthful, takes his place by the piano with many a sweet smile from Lettie.

The young voices blend, and the night closes; but as the firelight is ruddy yet, they do not call for lights. As they sing, this gay young pair, eyes from the arm-chair by the fire-place watch them, and their awful look of anguish belies the smile on George Livingstone's mouth.

It was New Year's Eve. George Livingstone and Frank Holt were holding grave converse in the library at “the Cedars.”

“Frank,” said his uncle, “let Lettie decide: if she loves you, and will be your wife, you will be as my children, and co-heirs of any property I may leave behind, but before any arrangement is made you must bring me her answer.”

“I am to see her now,” said Frank quickly.

“Then go my boy, I will wait here till you return. Be speedy.”

“Uncle,” said Frank timidly, “Lettie thinks a great deal of your opinion, Shall I tell her you would wish her to be my wife?”

Let those who have struggled with their own hearts and know the cost of a victory, applaud George Livingstone, as—after a moment's pause—he turned to his nephew and said.—

“Tell her I only seek her happiness, and if she can find it with you, who have been as a son to me, I—I shall rejoice with you both. Now go.” Frank sought his promised interview in the drawing room, and George Livingstone sat down in the lonely library to think.

Not alone to think, but to struggle. He thought of his forty years, just twenty more than Lettie's; he thought of his nephew, and his glowing youth and beauty. He even looked at his own careworn face in the mirror, and smiled a sad wan smile at the thought of any rivalry between him and the gay young wooer upstairs. He looked at his thin hair, whitened by continued mental toil to keep *their* home beautiful and bright, and then thought of the thick brown curls which waved back from Frank's clear brow. He thought of his quiet, studious habits, his quaint old-fashioned bachelor customs, and then of bright stylish Frank, “*au fait*” on all points of etiquette and gallantry. But in all these comparisons there was no grain of selfish rivalry or mean jealousy, no grudge against Frank for his greater chance of winning the coveted prize; only pity for himself, sorrow in his own heart, for its trial. Frank was his dead sister's son, and he was glad, truly, really glad that Frank should gain what he could not. One thing he did not compare with Frank,—which seemed that he did not value it aright,—his own love. He never thought of the worth of that; that single, whole devotion which lay at the unconscious maiden's feet, that rich harvest, the fruit of a lifetime, the offspring of manliness, and experience, the whole silent poetry of a life breathed in one feeling, his love for Lettie Yorke.

My readers, do you think this man in his high self-renunciation, in his self-depreciation, is an unreal character? Perhaps you do, and you well may, for such a man is only known once in a lifetime, and not in every lifetime, but there are such, and from among them are souls chosen, to rank among “the noble army of Martyrs” in Heaven.

George Livingstone fought his fight alone. When, later in the evening, Frank Holt rejoined him, his face was very calm and still, but stony pale.

“Well, Frank?”

“Uncle, she has refused me.”

“Refused you, on what plea?”

“She loves another,” said Frank sadly, “don't comfort me. Let me bear it alone and in silence.”

“My boy,” said George Livingstone gravely, “God is my witness how much I could have borne to win you this joy.”

“You do not know, you cannot know,” said Frank, and he wrung his uncle's hand, and hurried away.

Again George Livingstone mused, this time till the New Year's eve wore away, and

the bells proclaimed that another child was born to Father Time. With their music came a soft rustle and gentle step, and Lettie Yorke in her white dress and scarlet ribbons stood before him. She came to her old place at his feet, and laid one hand on his knee in her old fond way. A great trembling shook George Livingstone's strong frame, and she too quivered, but she did not stir. Presently he stooped, and did what he had not dared to do for months, put his arm round the soft, white neck. She raised her hand, and kept it there.

"Lettie, is it true, do you love some one?"

"I do," she whispered.

"And he, does he love you?"

She hid her face from him, and said.

"I think he does, I hope he does."

"Who is he?" George Livingstone's voice was hoarse and low, and as he spoke, Lettie rose, and looked at him. She must have been less than woman not to have read his secret then, even if she had not known it long ago—which she had.

"Do you remember," she said softly, "you used to call me your little new year's gift?"

"Yes, yes," he answered, and then paused. But after a look into her face, he drew her gently towards him, and she threw her soft arms round his neck, murmuring, "I have loved you always, I have loved you always, only you." Where were his forty years, his plain face, his grey hairs now? He only remembered his New Year's Gift.

—H. S.

The Theatres.

DRURY LANE.

Pantomime is always one of the greatest attractions at this house, and the immense resource Mr. Chatterton has at his command, enables him to produce this pleasing class of entertainment in a scale of almost unexampled magnificence. *Beauty and the Beast*, or *Harlequin and Old Mother Bunch*, fully supports the reputation of this theatre. The transformation scene is replete with beauties, and the Harlequinade is full of bustle and fun.

COVENT GARDEN.

The Christmas entertainment at this house is under the able management of Mr. A. Harris, who has produced a most splendid Pantomime: called *The Yellow Dwarf*, or *Harlequin Cupid*. The opening extravaganza is from the pen of Mr. H. J. Byron, the principal comic parts being rendered in most amusing style by the Payne's and Mr. Stoyler.

THE NEW QUEEN'S.

Modern Grange is the title of Mr. Burnand's new drama at this theatre, which is proving a decided success. It is a dramatic version of Mr. Lemon's well known novel "*Wait for the End*." It is full of dramatic interest, it affords admirable opportunities for scenic effect; the Grand Central Hotel being one of the most striking. The company, always a good one, has lately been strengthened, by the accession of Messrs. Ryder, Nelson, and Belford.

NEW HOLBORN THEATRE.

Moore's great tragedy *the Gamester*, and Bulwer's *Lady of Lyons*, have been acted if possible, with greater perfection than ever. Lovell's romantic play *Love's Sacrifice*, is Mr. Sullivan's latest production and has met with marked success. The plot is one of most powerful interest, affording scope for a high degree of histrionic talent. Mr. Sullivan displayed great power as *Matthew Elmore*, and Mrs. Hermann Vezin's impersonation of *Margaret* exhibited a tenderness and depth of feeling that excited the audience to enthusiasm.

OLYMPIC.

At this theatre Mr. Liston has met with a great success, in the production of *Little Em'ly*, which piece, dramatised with so much skill by Mr. Halliday, illustrated by such splendid scenery, and acted such perfection by Miss P. Josephs, Mr. Rowe, and the other members of this excellent company, promises to keep its place in the bills for some time to come.

STRAND.

Here the lovers of humorous acting, are nightly amused by the excentric drolleries of Mr. J. S. Clarke in *the Toodles*, and *Among the Breakers*. The burlesque of *Ino* is meeting with if possible increased success, all the principal songs and dances are nightly encored, and Mr. Thorne's woe begone aspect, as the unfortunate heroine, is received with immense applause.

NEW ROYALTY.

Here we have to record the great success of Mr. Brough's new burlesque *The Flying Dutchman*. It is written in a most humorous style, and is so well constructed as to have a real dramatic interest. There is some excellent scenery, including a reproduction of the well known "Cave scene" in *the Turn of the Tide*. Miss Oliver gives a most charming impersonation of *Jenny Wren*, and Miss C. Saunders is a capital *Hans Breilmann*: while Mr. Dewar as *Vanderdecken*, and Mr. Danvers as the *Admiral*, are full of humor and drollery. The songs and dances are given with much spirit, and contribute greatly towards the success of the piece.

ANOTHER year is added to the past; and while general gratulations are busy among the happy circles of friendship, custom has ordained the exchange of "kindly gifts." Happy must, therefore, be considered that article which bestows a permanent and delightful benefit with its acceptance. The gaiety that reigns supreme at this joyous period of the year, when friends and lovers assemble at the social board, or join in the mazes of the dance, renders a strict attention to the toilet more desirable than at other periods. The decorative beauty and culture of the tresses of female loveliness, especially enhancing, as they so greatly do, the charms of personal appearance, occupy by no means a small share of attention at the toilet. It is more particularly at such periods that the enlivening and wonderfully revivifying properties of Rowlands' Macassar Oil are displayed, and which establish it as an invigorator and beautifier of the hair beyond all precedent. Indeed, among the chief virtues incident to the use of Rowlands' Macassar Oil (in reference to ladies' hair) may be reckoned its enduring properties in preserving the *coiffure* in pristine decorative beauty through the heat of the ball-room, or the locomotion of the promenad e.

THE FOLLOWING FULL-SIZED PATTERNS have been given for the past few months.

N.B. The seams are not to be allowed for in cutting out.

OCT. The CASAQUE A PANIERS, tight fitting with bouffant at back.

NOV. The PRINCESS LOUISE PALETOT, short, square cut, and double-breasted, with coat collar.

DEC. LOW BODY for Evening dress. OUT-DOOR JACKET, new style.

Copies of the above Magazines, can be had BY ORDER from any Bookseller, or from Simpkin, Marshall & Co., London, E.C.



January 1870

Plate 1





January 1870

Paris

Le Monde Élegant

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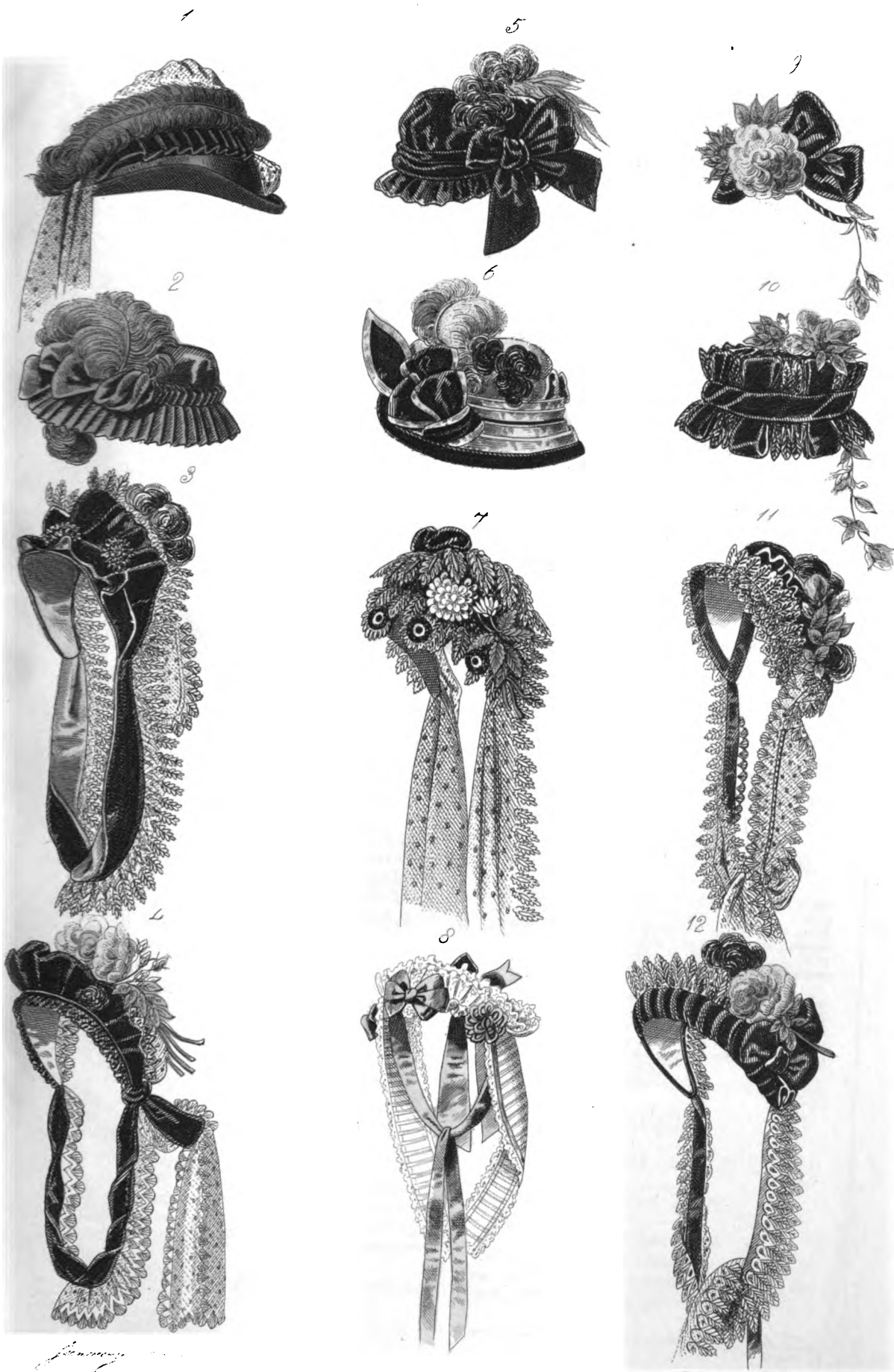


January 1870

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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 554.

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Observations

ON LONDON AND PARISIAN FASHIONS.

The Winter Season is now almost over, so that a somewhat lighter style of Outdoor costume may be worn on the milder days, and the newest and most elegant of these will be found on our first and second plate.

The very short square cut Jacket is perhaps the favorite style; some are made with the loose open Venetian sleeves, others have the sleeves tight-fitting. Bands of black velvet are now much used for trimmings, and are sometimes accompanied by bands of grey or black silk, which have a very novel and charming effect, as shown by fig. 3, plate 1.

The fine black cloth suit, shown on fig. 1 plate 2, is of a most becoming and ladylike style; the mixture of black velvet and fringe in the trimming, giving it a very elegant appearance.

A very rich style for Carriage Costume is the round Mantle of scarlet cloth, trimmed with black velvet and fringe, and gold braid.

Dresses for Home Costume are being made in very elaborate styles, and here again bands of black or colored velvet are much used for trimmings, accompanied by narrow quillings of the same material as the dress. The upper skirts of course are made to partake of the *panier* or *bouffant* styles. The front part of the upper skirts are often cut to form large pointed *Tabliers*, like fig. 3 plate 1, and fig. 1 plate 2.

In sleeves the latest style is shown on fig. 1 plate 1. It forms two large *bouffants* or *bouillons* from the shoulder to the elbow, while from the elbow to the wrist it is perfectly tight fitting.

It is now very fashionable to have flounces at the bottom of dress skirts, sometimes there is one deep flounce with a heading, and sometimes several rows of narrow flounces.

In Ball Dresses again narrow flounces are

much worn; they are generally of white lace or muslin, and are often edged by narrow bands of silk to match the color of the dress: quilled or fluted muslin is sometimes used for these flounces, and has a very pretty effect: see plate 4 figs. 1 and 3. The *panier* and *bouffant* styles of upper skirt are still in favor.

It is not now considered good taste to use many colors in the composition of a ball *Toilette*, and our plates for this month will show how delicate and elegant an effect is obtained. Flowers are still but sparingly used, and then chiefly in the form of garlands. Fringe is being introduced in trimmings, and with very good effect.

In Bonnets and Hats there are some new and elegant styles, the choicest of which will be found in plate 5.

In our March Number, we shall commence our series of Costumes suited for the early Spring Season.

THE FULL-SIZED PATTERN.

Our full-sized pattern for the present month, is the very elegant *PALMOT* OR *OUT-DOOR JACKET* which is represented on the third figure of Plate 1. It is short, buttons quite up to the neck, and falls perfectly square without defining the waist. It consists of back, front and sleeve, and we confidently recommend this pattern as being an excellent fit.

This pattern would be admirably suited for a Water-proof Cloak, by cutting it considerably longer and adding the Cape, of which we give the back part: the front of this cape is cut exactly in the same shape, except that the neck is more hollowed out, as shown by the dotted line.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes of violet-colored silk. The underskirt is long at the back, without being quite *en train*, and is

trimmed at the bottom by a broad flounce of violet-colored silk, headed by a *gauffred* frill of the silk and a band of black ribbon velvet: a little distance above this is a similar quilling and black ribbon. The upper skirt is open in front to the waist, has slightly pointed corners in front, and is edged all round and up the front openings by a narrow *gauffred* frill of the silk, headed by a band of black velvet ribbon. It is caught up at the sides by groups of black velvet bows. The *corsage* is open in front from the waist, and is edged like the upper skirt, but by a much narrower frill and heading. The sleeves are composed of double *bouffants*, which reach from the shoulder to the elbow, and are trimmed by loops of black velvet ribbon; the space from the elbow to the wrist is tight-fitting. The upper part of the *corsage* is covered by a small *pelerine* of black velvet, edged by a narrow *gauffred* frill of violet silk. The front of *corsage* is filled in by a white muslin chemisette, and *ceinture* of black velvet ribbon with a group of Princesse bows at the back of waist.

This Costume is from the MAISON GAGELIN, *rue de Richelieu*.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress of grey poplin. The bottom of the skirt is trimmed by a *gauffred* flounce of the same material, headed by two bands of scarlet velvet ribbon. The top of the skirt is trimmed at the back by a deep rounded *basque* of scarlet velvet, which starts from the *ceinture* (of scarlet velvet) and is accompanied in front by two smaller *basques*, which also start from the *ceinture*. These *basques*, as well as the top of the *ceinture*, are edged by a narrow *gauffred* frill of grey poplin. The *corsage* is cut square both at back and in front, and is trimmed by a broader *gauffred* frill of the poplin headed by a band of scarlet velvet ribbon. The sleeves consist of similar frills and bands. Chemisette and long sleeves of white muslin.

This Costume is from the MAISON PERRIER, *boulevard des Italiens*.

MORNING WALKING COSTUME.

Fig. 3.—Dress *à deux jupes* of green silk. The bottom of the skirt is trimmed by five flounces of similar silk each edged by a narrow band of black velvet, and the uppermost of which is headed by a similar band; each of these bands being accompanied by a narrow *biais* band of grey silk. The upper skirt is composed of two separate pieces of silk, forming points at front and back, and sloping up to the sides, where they are joined

together, the front piece falling slightly over the other. These two pieces are trimmed by a rather broad band of black velvet ribbon, edged on the upper side, by a narrow *biais* band of grey silk. The Paletot is of Havanah colored rough cloth. It is trimmed in front, by bands of grey silk edged by black velvet, and on each of these bands is placed, near the top, four gilt buttons. The Paletot is trimmed round the neck, by a square collar of grey silk edged by black velvet ribbon. The bottom edge is cut up at each side and at back, and is trimmed all round and up the edges of the openings, by black velvet ribbon headed by a narrow *biais* band of grey silk. Pockets are imitated at the sides, by bands of black velvet ribbon and silk, flanked by four gilt buttons. The sleeves have cuffs of black velvet and silk. This Paletot may be cut from our Full-sized Pattern. Round hat of black velvet trimmed by a feather of the same color.

This Costume is from the MAISON ADOLPHE, *Boulevard des Italiens*.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress and Paletot *en suite*, of fine black cloth. The skirt is of the round form without a train, and is trimmed at the bottom by a deep pleated flounce of the black cloth, headed by three bands of black ribbon velvet. The front of the skirt is covered by a large *tablier* of the same cloth, square at the sides and pointed in front, it starts from the waist and is trimmed all round by a broad black silk tassel fringe, at a short distance above which, is a band of black velvet ribbon rather narrower than those on the skirt. At the back of the skirt are two broad pointed tabs of cloth similarly trimmed, falling over which are short floating ends of black velvet, terminated by fringe, and starting from the *ceinture*, which is also of black velvet. The Paletot is very short, of the square form, double-breasted, and has loose Venetian or hanging sleeves with tight-fitting sleeves underneath. It is cut up at the sides and back, and is, as well as the open sleeves, trimmed all round and up the edges of the openings, by the tassel fringe accompanied by black velvet ribbon. The front is fastened by black velvet buttons, and there are *revers* and collar of black velvet. Our November pattern may be used for this Paletot. Small black velvet bonnet,

trimmed by lace and roses.

This Costume is from the LIEU DES NATIONS, *rue du Faubourg Montmartre*.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes. The lower skirt is of pale Havanah silk or *Poult de Soie*. It is trimmed by three flounces of the same silk, each headed by a band of Havanah velvet of a darker shade, above each of which, are two upright *gauffred* frills. The entire trimming reaches nearly halfway up the skirt. The upper skirt is of white or grey silk, striped with dark grey or black. It is open *en tunique* in front and rounded off to the back, and is caught up from the back of waist, so as to form a drapery and a large fold. This skirt is trimmed all round by a flounce of Havanah silk, cut up into square Grecian tabs and headed by a band of Havanah colored velvet, above which is an upright *gauffred* frill of the silk. The upper part of the skirt is ornamented by four square-shaped tabs or *basques*, trimmed by bands of Havanah velvet and by small *ruchings* of the Havanah silk, and edged at the bottom by silk cut up into Grecian tabs. The *ceinture* of Havanah velvet, is fastened at the back of waist by a group of silk bows. The front of *corsage* is open on the chest and is made à revers; the revers and the neck, being edged like the *basques*, by bands of velvet with narrow *ruchings* of silk. In the space between the waist and the bottom of revers there are three bows of ribbon. The sleeves have cuffs to correspond.

This Costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

CARRIAGE COSTUME.

Fig. 3.—Dress of pale green silk, the skirt entirely without trimming. The Talma Mantle is of scarlet cloth. It is square in front, and is cut open in the centre of back, two thirds of its depth; the sides of this opening are rounded off, and are trimmed all round and up the edges of back opening, by a broad tassel fringe of black silk and gold, headed by alternate bands of black velvet and gold braid, six in number. The neck is trimmed by similar bands. At the top of the back opening is placed a large rosette of black velvet, having in the centre a gold ornament and a tassel of black silk and gold, and between this rosette and the back of neck is placed a group of black velvet bows, from which depends a similar tassel. Small hat of white terry velvet, trimmed by white feathers.

This Costume is from the MAISON BOUDET, *boulevard de la Madeleine*.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress à deux jupes. The under-skirt is of rose-colored satin, and is entirely covered by flounces of white lace (*Application d'Angleterre*). Five of these flounces are of equal width, and the sixth, which starts from the waist, is much broader. The upper skirt is of grey silk: it is open in front *en tunique*, rounded at the sides and caught up by groups of bows of rose-colored satin ribbon. This skirt is edged all round by a pleating of rose-colored satin ribbon. The *ceinture* is of rose-colored satin, and at the back of waist are bows and floating ends of grey silk, edged by a quilling of the rose-colored ribbon. The *corsage* is of grey silk and is trimmed à bretelles by bows of rose colored ribbon, the space between the *bretelles* being filled in both at back and in front, by three narrow frills of white lace. The top of the *corsage* is trimmed by a white muslin *Chemisette*, and the sleeves are composed of single *bouffants* of white muslin.

This Costume is by MADAME RABOIN, 67, *rue neuve des petits Champs*.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes. The lower skirt is composed of a succession of flounces of white muslin, falling over each other and bound by a sky blue ribbon. The upper skirt is of sky-blue muslin, and is caught up at each side, by two *bouquets* of white *Marguerites* united by trails of the same flowers with foliage, arranged to form *bouffants* at the back and sides of the skirt. The front part forms a short round *tablier* composed of a succession of horizontal *bouillons* of the blue muslin. The *corsage* is of sky-blue muslin and is trimmed by a *berthé bouillonnée*, and by a garland of white *Marguerites* and foliage. The *ceinture* is of sky-blue silk, and has a large puff at the back. White muslin *Chemisette*.

This Ball Toilette is by MADAME BREANT-CASTEL, 28, *rue neuve des Petits Champs*.

BALL COSTUME.

Fig. 3.—Dress of bright green silk shot with white. The skirt is *en train* and entirely without trimming. *Sortie du Bal* of white Cashmere: it is of the mantle form, the parts which cover the arms being shaped so as to imitate large open sleeves. The neck, the fronts, and the bottom edges of the mantle, are trimmed by five rows of narrow gold braid, and at the bottom of mantle is a gold fringe. At the neck are two gold rosettes, with gold tassels, which

serve to fasten the fronts by a loop of gold braid. The sleeves are edged by the gold fringe, and by four rows of the gold braid, which are carried up the back of sleeve for about eight inches, and terminate in a gold rosette.

This Costume is by M^DM^E. EDM^E PARIS, boulevard de la Madeleine.

PLATE THE FOURTH.

BALL TOILETTE.

Fig. 1.—Dress à trois jupes. The lower skirt which is of pink silk, is *en train*, and entirely without trimming. The second skirt, (which nearly covers the lower one) is composed of *gauffred* flounces of white muslin, falling over each other. This skirt is caught up at the left side by a broad pointed tab of white muslin *drapée*, edged all round by a *gauffred* flounce headed by a *ruche* of pink ribbon, and trimmed in the centre, by four *bouquets* of roses with foliage. This tab disappears beneath the third or upper skirt, which is of white cashmere, embroidered all over with rose-buds, and having a border of similar embroidery: it is caught up by a *bouquet* of roses at the left side, so as to form a *bouffant* at the back. The *corsage* is trimmed by a *bertha* of white embroidered cashmere, pointed in front and at back, and edged by a *ruche* of pink ribbon. Very short sleeves, and *Chemisette* of white muslin.

This *Toilette* is from MAISON GAGELIN, rue de Richelieu.

BALL COSTUME.

Fig. 2.—Dress of pale mauve silk. The skirt is *en train*, and entirely without trimming. The *Sortie du Bal* is of white satin: it is a sort of pelisse with loose sleeves, and the upper part is covered by a *Pelerine* having a hood. It is fastened in at the waist by a white silk cord and tassel; and is trimmed round the bottom edge by three bands of swan's down, two of which are carried up each side of the front opening and are continued up to the neck. The *Pelerine* is edged by two bands, and the hood and sleeves by one band of swan's down, which is carried up the back of the latter. The *Sortie du Bal* is lined throughout, by pink quilted silk, and the hood is trimmed by a white cord and tassels.

This Costume is from the MAISON DIEU-LAFAIT, Boulevard de la Madeleine.

BALL TOILETTE.

Fig. 3.—Dress à deux jupes of white muslin. The bottom of the under skirt is trim-

med by two *gauffred* flounces headed by wreaths of ivy shaped leaves in bright blue velvet. Above the flounce this skirt is trimmed by perpendicular *bouillons* of white muslin, festooned at the bottom and edged by wreaths of ivy leaves, which are carried up between each *bouillon*, and in each festoon is placed a *papillon* bow of bright blue ribbon. The upper skirt consists of a rounded *tunique bouffant*, and a short *tablier* festooned at the bottom, both *tablier* and *tunique* are edged by a broad tassel fringe of blue silk, headed by a wreath of the blue velvet leaves, which are carried up the sides of the *tablier*, the centre of which is trimmed by four *papillon* bows of blue ribbon. The back of the *tunique* is caught up *en bouffant* by a wreath of the blue velvet leaves which start from the sides of the *Ceinture*. This *ceinture* is of blue ribbon, and fastens in front by a *papillon* bow. The *corsage* is trimmed à *bretelles* by wreaths of the blue leaves, the spaces between being filled in both in front and at back, by broad blue silk tassel-fringe, and on the chest as well as also on each sleeve is a *papillon* bow of blue ribbon. At the back of waist is placed a *Princesse* group of bows, which fall over the upper skirt.

This Costume is by M^DM^E. BREANT-CAS-TEL, 28, rue des petits Champs.

PLATE THE FIFTH.

No. 1 is a white muslin CAP. It is trimmed all round, by a broad *gauffred* frill of muslin, edged by narrow white lace, and having in the centre, a band of rose-colored ribbon which terminates in a bow and ends on the right side, slightly towards the back. At the left side is a large tuft, composed of rose-colored ribbon fringed out, and at the back is a knot of white muslin, edged by narrow lace, and having a single floating end similarly edged. Strings of rose-colored ribbon. This Cap is from the MAISON COLBERT, Boulevard des Capucines.

No. 2 is a HAT of violet velvet; *bouillonnée* all round the brim, which is turned up at the back. The hat is trimmed by a *ruche* of white lace which partially covers a small group of violet velvet bows, placed at the left side near the back, and on the turned up portion of the brim, are bows and ends of white lace. At the right side are two violet colored ostrich feathers, partly covering the top of the hat, which is by MADAME KERNES MARCHAL, Rue Laffitte.

No. 3 is a HEAD-DRESS composed of a band of sky blue velvet arranged to envelop the *chignon*. In front are puffings and bows of the velvet with short ends, and a large tea rose with buds and foliage, starting from which a spray of leaves is carried round the right side, terminating near the back by buds. This elegant head-dress is by M^DM^E. ESTHER, rue de Richelieu.

No. 4 is a BONNET of black tulle, having the front edge turned up and lined by black velvet. At the left side is a large full-blown rose with buds and foliage, and also a spray of leaves and buds. The top and the back of the bonnet are trimmed by black lace, which also forms the continuous *bride*, and at the right side are four small bows of black velvet, which fall over each

other. This bonnet is by M^{ME}. BAZON, 104, *rue de Richelieu*.

No. 5 is a *Paillasse* HAT, of grey felt, trimmed all round by a broad band of black velvet, which is nearly covered by ostrich feathers of the same color. The edge is covered by black velvet *douillonne*. The brim is turned up at the back, where are placed bows and long floating ends of black velvet ribbon. At the right side is an entire wing of a tropical bird. This hat is by M^{ME}. LOUISE LABOURIN, *rue Auber*.

No. 6 is a BONNET of violet-colored terry velvet. The front edge is trimmed by a *gauffred* frill of the same material, and on the tip is a large puff accompanied by a full-blown violet-colored rose with a yellow centre, and having foliage and two long stalks, each terminated by a single bud. *Brides* of the violet terry velvet united by bows and ends of ribbon, and at the back is a long lappet of violet-colored gauze or *tulle*, which starts from a knot of the terry velvet. This Bonnet is by M^{ES}-DAMES BRIE ET GEOFFRIN, *Rue de Richelieu*.

No. 7 is a HAT of the elongated form, composed of black velvet and having the brim turned up. In front are bows of black velvet and a large buckle of bright steel, starting from which a group of black ostrich feathers fall over the top of the hat, which is also trimmed all round by a black velvet plait partly concealed by the turned up brim. Starting from the left side a deep lappet of black spotted *tulle* falls from the back of the Hat. It is by M^{ES}-DAMES BRIE ET GEOFFRIN.

No. 8 is a round HAT of black velvet: the brim, which is turned up at the back, is edged by narrow black lace of the same color. The hat is trimmed by a green ribbon, terminated at the back by bows and floating ends which conceal the turned-up portion of the edge. The front of the hat is trimmed by a full-blown white satin rose, shaded by green and having glossy green leaves. Starting from the right side a green ostrich feather falls over the top of the hat. There is a band of the green ribbon to envelop the *chignon*, and also a continuous *bride* of black lace to fasten under the chin. This elegant Hat is designed by M^{ME}. JENNY NAVARRE, *boulevard des Italiens*.

No. 9 is a black velvet BONNET, trimmed in front by a scarlet ostrich feather, which is laid across, and entirely covers the edge. At the left side is a black ostrich feather which falls towards the back of the bonnet. On the top is a frill of black lace (arranged en *eventail*) and continued towards the back of the bonnet, accompanied by a knot and floating ends of black velvet ribbon, and terminating in a deep frill, which is carried down the sides, forming a continuous *bride*, headed by the black velvet ribbon. This Bonnet is by M^{ADAME} MARIE LEMAITRE, *boulevard des Italiens*.

No. 10 is a round HAT of apricot-colored terry velvet, having the brim turned up and lined by black velvet. The hat is trimmed all round by a drapery of the apricot terry velvet, crossed at intervals by black velvet ribbon. At the back are bows and ends of broader black velvet ribbon, bound by a narrow piping of the apricot terry, and starting from which point an apricot-colored ostrich feather falls over the top of the hat, which is designed M^{ADAME} DETOURMANTELLE, *boulevard des Italiens*.

No. 11 is a HEAD-DESS composed of a puff of black velvet, two half open white satin roses shaded with green and accompanied by buds and foliage, and placed at the front and back, and a large puff of white *tulle* at the right side, carried round towards the back, and terminating in a long lappet. This very *distingue* head-dress is designed by M^{ES}-DAMES BRIE ET GEOFFRIN.

No. 12 is a coronet-shaped BONNET, composed of a deep *gauffred* frill of black velvet, divided in the centre by a narrow band of the same material. The front is trimmed by a large full-blown rose of white satin, shaded with green and having buds and leaves, and just over the rose are placed two small black ostrich feathers. At the back is a knot of black velvet ribbon. The *brides* are composed of double frills of black lace headed by narrow ribbon of the same color, and united by bows and ends. This bonnet is by M^{ADAME} MARIE BOIREAU, *boulevard Montmartre*.

Snowdrops.

So ye are back again
Bonny white flowers!
Spite of the raging wind,
Spite of the showers;
Spite of the rival snow,
Over you cast:—
Long have we looked for you,
Welcome at last!

Hail we your blossoming,
Bonny white flowers,
Tokens ye are to us
Of brighter hours,
Bloom not in summer's wreath,
Blossoms more fair,
Now by your loveliness
Welcome ye are!

What shall we learn from you
Bonny white flowers?
Surely your pure lives bring
Lessons to ours.—
Slight though your petals are,
Often we see
Rudest storms harm you not,—
Thus should we be.

Cheerful ye ever are,
Bonny white flowers,
Greeting with smiles alike
Sunshine and showers.
Pure as the falling snow,
Oh would, that we
Might from your whiteness learn
True purity.

Heralds ye are to us,
Bonny white flowers,
Bearing an embassy
From summer hours.
Bidding us look from them
Sunny and fair,
So for the news ye bring
Welcome ye are!

—LEX.

"GUILTY OR NOT GUILTY?"

CHAPTER THE FIRST.

A November morning was dawning, cold, misty, and grey, in the year 1769. Two country-men were walking briskly along the the dim highway, beguiling their walk to labour with choice scraps of village gossip, started no doubt, the night before, in the village ale-house. Suddenly one of them stumbled over something in his path, and turning to his companion said in a hoarse whisper,—

"Jack! it's a dead man."

"No!" replied the other, and stooping down, he rolled the body over, for the face was hidden. That showed the horrible truth, and as they looked closer, the faint light discovered that the grass round the spot was deluged with blood, which had flowed from the wound in the dead man's breast.

"It's Mr. Farnwood," said the man who first discovered the body, "Mr. Farnwood

of Stanley. What must we do?"

After a few minutes' consultation, they lifted the corpse between them, and carried it in the cold grey morning to what had been its home. It seems but right to draw a veil over the reception they met at Stanley, for Arthur Farnwood was the 'only son of his mother, and she was a widow.' Bad, unprincipled, licentious, and cruel, he had been in his lifetime, nor would there be many among those who were horrified at his fate, who could really mourn him as a friend. But there was one who had known him, when an innocent babe, and it was to her bosom that they carried the strong man's corpse. Grief like hers is sacred.

The news soon spread, and was the only theme at all breakfast tables that morning in Stanley. We will look in upon two. The first, is Mrs. Denbigh's, of Rose Cottage, a widow with a son and daughter. The son indeed is not there, for he left that morning about four o'clock, to meet the Liverpool coach, *en route* to America; therefore the ladies' faces were sad enough before the awful news reached them. But its communication by the frightened housemaid, banished even the new, keen regret for the absent son and brother. Arthur Farnwood had been a constant visitor at Rose Cottage, and report had not been slow to link his name with Clara Denbigh's, though that young lady herself cared not greatly to hear it.

"Who could have done it?" said Mrs. Denbigh. It was a natural wonder. "Poor Arthur! Where was he last night, Clara, do you know?"

"He said on Tuesday, if you remember that he was going to dine at Courthope, with two or three friends.

"I wonder if he went?"

"I think he did, for Harry said he saw him driving on the Courthope road, when he went to say goodbye to Mrs. Creith."

"So he did," replied Mrs. Denbigh, "oh how shocked dear Harry would be. Though he was not fond of poor Arthur for some reason, yet he would have been deeply grieved."

"I think, Mother," said Clara, "you could help poor Mrs. Farnwood if you went. She likes you, you know."

"Yes, yes, my dear, I will go at once, certainly."

We too, will leave Rose Cottage, and look in upon another mother and daughter. It is now noon, and various rumours are floating in the little village concerning the

murdered man.

"Mother," said Kate Creith, "It must be a most cruel suspicion. Who could have originated such a report?"

"I cannot imagine," replied Mrs. Creith, "but it gains ground."

"But what reason can they give," enquired Kate, eagerly.

"Why you know, dear, poor Arthur Farnwood was very fond of Clara Denbigh, and it is said that Edward Maitland aspired to the honor likewise."

"But," said Kate warmly, "what a funny thing to attach a suspicion to. How blind people must be."

Her mother's reply was prevented by the entrance of their maid, breathlessly, with a fresh bit of news.

"Oh ma'am, the constables have come from Courthope, and they have taken Mr. Edward Maitland, for murdering Mr. Farnwood. They say he shot him coming home from there last night."

"Mother," said Kate Creith, earnestly, "I'm sure he is innocent."

"And so am I," answered her mother.

CHAPTER THE SECOND.

"Not guilty," was the verdict pronounced by the twelve enlightened Englishmen, before whom Edward Maitland had been tried for the wilful murder of Arthur Farnwood. But those two words, though they released him from fear of the gallows, could not restore to Edward Maitland his fair name, his lost position, his credit in the eyes of his friends. For a week or two he lingered in Stanley, braving public opinion, covert slights, and open neglect; till at last all his nature was roused, and he fled from the place. The quiet villagers felt a relief when he was gone,—this man who was believed to have his companion's blood on his hands.

There were the usual nine-days' wonder, the sweeping judgements, the strong convictions of his guilt, expressions of horror at his act, and then the name of Edward Maitland dropped from the lips of those who had known him so well.

But not from the minds of all did his name and story pass. There were two friends who grieved for him, Mrs. Creith and her daughter Kate, and these two did a better thing for him too, than grieving, they believed him innocent of the crime imputed to him, which was more than many who had sat at his board in his prosperous days could do, for the evidence adduced at the trial, though not strong enough to convict Edward Maitland, was yet too powerful to allow his

former associates to consider him innocent of Arthur Farnwood's murder. But Mrs. Creith, who had been the life long friend of Edward Maitland's mother, would hear no word against the boy whose birth she had witnessed; and whose whole heart had always lain open to her as his dead mother's friend. She wrote to him therefore, continually, during his exile, and these letters cheered Edward Maitland, for it was no light thing to a man, who in the eyes of all other fellow-creatures bore the brand of Cain on his brow, that this calm, reasoning, upright woman believed him guiltless.

So the years rolled by. Four times the seasons had waxed and waned, and yet Edward Maitland was a wanderer. He sat one day by a blue Italian lake, reading the last-received letter from his English friends, and deep feelings were stirred within him at its perusal.

"Come home," it said, "come home to the fair dwelling and lands of your forefathers. Come home and take your own place among your own people. Your tenants are oppressed, your servants are unruly. Every thing on your estate shews its master's absence, and demands his return. If you wish to prove your innocence, come home, and show by your fearless manner that you are not afraid of anything that malice can invent, or credulity believe. I do not say 'come home and be happy again,' for I know while the clouds of suspicion and prejudice hang over your name and life, it is impossible, but I do say,—Come home in spite of the yet smouldering slander and—*live it down.*"

Mrs. Creith was right, and so judged Edward Maitland, for he came back to Stanley, and assumed his place among his tenants and servants at Abbeylands, his paternal estate. There was a tremendous burst of outraged feeling at first, and many a horrified look was shot at him as he walked calmly to his pew, on the first Sabbath after his return. When the service was over, while passing from the church porch, amid a throng of people—his friends once, but who passed him now without familiar word or look,—his arm was touched, and one friendly hand sought his again in token of good fellowship,—Mrs. Creith's. He took it warmly, the more grateful that her first recognition of him was a public one. "It is so long since we have seen you, Edward," she said in a loud, cheery voice, intending all round to hear her. "We began to think you meant to stay away for ever. Welcome

home again." And Kate stepped forth, her dark earnest face aglow with feeling, her eyes flashing silent defiance on those around, and laid her hand also in Edward Maitland's, when he had released her mother's. As she lifted her eyes to his face, she saw a spasm as of pain contract it, and following the direction of his gaze she saw, walking by with a calm, dignified air, Clara Denbigh. A low faint sigh parted poor Kate's lips, for she knew by this that Clara had power yet to move that heart, whose love she would have died to win.

CHAPTER THE THIRD.

Edward Maitland had been four months at Abbeylands, but he had advanced no further in the good opinion of his former acquaintances, than when he was passed by and slighted in the church porch on the first Sunday after his return. No wonder that his feelings were often bitter, and his words cold and harsh. Many times he had been tempted to leave all these things behind him, and seek forgetfulness of bitter memories in a far away country. But Mrs. Creith interposed. "Stay here, Edward, your name must be cleared some day, and all will be atoned for. Stay here, among those who know you, and show by your consistent life, and your forgiveness of the injury they do you, that you hope to live down the black spot they affix to your name."

"Live it down," said Edward Maitland bitterly, "how can I, in a place where every child, as soon as it can learn, is taught as one of the articles of its belief that Edward Maitland is a murderer?"

Mrs. Creith sighed. His words were too true she knew.

One day he came to the cottage, his eyes aflame with excitement. "What is it, Edward?" asked Mrs. Creith. "I am a fool I know," he replied, "but I just met Clara Denbigh, and she passed me without a word or look."

"My poor Edward," said Mrs. Creith, "is there a trouble still in your heart which I thought you had conquered? Tell me, as you would tell your mother, do you still love Clara Denbigh?"

"No," he answered eagerly, "I do not, but—"

"Then," said Mrs. Creith, cheerfully, "never mind, you will be cleared some day, dear Edward—"

"But," he interrupted, "meanwhile how can I be patient, when I live every day under this heavy cloud, when every man will refuse my hand in a friendly clasp, and

when," his voice trembled, "no woman, however dearly I loved her, would be my wife?"

"Edward," said Mrs. Creith as if struck by some sudden thought, "be candid with me. Do you love any one?"

"I do," he answered, "but you need not fear. I shall never offer any woman my blood-stained hand, for," he added bitterly, "it must be so, since every one thinks so,—nor ask any woman to take my guilty name,"—he paused a moment, and then added in a lower tone, "least of all your Kate."

"My Kate!"

"Yes, now you are horrified, no doubt, but I shall not ask her. I have no hope. I am not so mad as that."

"But," began Mrs. Creith.—

"Hush," he said fiercely, "I have no hope, I tell you."

"But," said Mrs. Creith gently, "I can give you hope."

He looked at her for a moment incredulously, then Mrs. Creith pushed open a door leading to an inner room. There was Kate, watering her favorite plants. Mrs. Creith led Edward Maitland to the window, and whispered, "Ask Kate." As Kate's colour rose, seeing who her visitor was, Mrs. Creith walked from the room.

To be continued.

The Theatres.

DRURY LANE.

The Pantomime at this national theatre retains its original popularity, and affords full scope for the efforts of the talented Vokes family. A more charming representation than the "*Beauty*" of Miss Victoria Vokes cannot easily be imagined. She is admirably supported by the other members of the company, and Miss Jessie Vokes is similarly assisted by a most graceful and well trained *Corps de Ballet*. The enthusiastic applause elicited by the transformation scene, is quite its due, for rarely has any pantomime been enriched by such a combination of grace, form, and beautiful colour.

COVENT GARDEN.

Mr. H. J. Byron's pantomime "*The Yellow Dwarf*" or "*Harlequin Cupid and the King of the Golden Mines*," still continues to attract crowds of admirers at this house. The plot is clear, and the dialogue smooth, while the puns, without being too obscure, are yet up to the usual standard. The efforts of the company are admirably seconded by the musical and scenic accompaniments. An additional attraction to the entertainment is Offenbach's sprightly little operetta *Lisichen and Fritschen*, which is acted with much spirit.

THE NEW QUEEN'S.

This theatre may be congratulated on the double acquisition of Mr. and Mrs. Rousby, whose future career on the London stage may be favourably anticipated, from the enthusiastic reception they meet every evening in their characters of Bertuccio and Fiordelisa in Tom Taylor's play of "*The Fool's Revenge*." The other parts are admirably rendered by the company, making the whole representation full and artistic. "*The Fool's Revenge*" is preceded by that amusing farce, "*A Lover by Proxy*."

NEW HOLBORN THEATRE.

Lovell's poetical drama "*Love's Sacrifice*" still holds its own at this theatre, and attracts large and appreciative audiences, even at a season when pantomimes are supposed to engage the chief attraction of the public. Rarely has Mr. Sullivan appeared in a part better suited to the display of his historic powers than that of *Maitheo Elmore*, and he avails himself to the utmost of his opportunities. Mrs. Hermann Vezin as *Margaret*, still continues to charm all hearers with the graceful tenderness and true feeling she brings to adorn the impersonation, and it is no wonder this drama is proving an almost exceptional success.

OLYMPIC.

Mr. Gilbert has conferred a great boon on the public in his new burlesque, founded on Tennyson's "*Princess*." Its favourable reception seems to promise that higher standard for Burlesque, which has been so often desired, and the management of this popular theatre may be congratulated on its progress towards so desirable an end. The admirable style of the scenery, dresses, and decorations is a guarantee of Mr. Liston's endeavours to render this burlesque agreeable to the public.

STRAND.

This theatre still retains its strong claims of favor by the immense attractions of "*Ino*," in which burlesque Mr. Thorne remains as deliciously miserable as ever, while representing the heroine. Mr. J. S. Clarke also retains his power over the risible faculties of his audience, by his droll acting in "*The Toodles*."

NEW ROYALTY.

Mr. Brough's burlesque "*The Flying Dutchman*" is enjoying the usual success attendant on every piece produced at this elegant house. Miss Oliver's charming acting is too well known to need comment, but we must say her quiet grace and easy artistic rendering of *Jenny Wren* are simply irresistible. Only second to her is Miss C. Saunders' finished representation of *Hans Breitmann*. Mr. Dewar finds *Vanderdecken* a good vehicle for his inimitable powers of diversion, while Mr. Danvers, who is always the life of a burlesque, is as droll and as much admired as ever, as the *Admiral*. Mr. Halliday's sprightly drama *Checkmate*, is if possible better acted than ever, and adds greatly to the attraction of the programme.

ST. VALENTINE.—St. Valentine's Day, above all the festivals of our ancestors, has been more particularly set apart as sacred to affection, youth, and beauty; and to observe their Valentine at the first timorous peep from the window, to receive the mysterious *billet-doux*, or the more evident token of mutual love, has made many a maiden bosom palpitate with hope and pleasure. Even the very air seems to rejoice in token of the irresistible influence of the love-imparting saint; the birds carol a gayer song, and mate lovingly on the softly budding bough; and the sun sheds a warmer beam, as if in unison it would cheer the heart of nature. Beauty, however, is the idol of all this saintly worship; and when her charms begin to fade, the shrine no longer attracts a willing votary. Let St. Valentine, then, for once, become a Mentor to warn the lovely female of its preservation, and to name the Kalydor as the most balmy and efficacious preparation that has ever been discovered, for imparting all the freshness and brilliancy of youth, and preserving all its delicate and roseate hues to the latest period of human life. A compound of flowers and the most rare medicinal exotics, it has justly obtained for A. Rowland and Sons the patronage of rank, elegance, and fashion, who generally unite in acknowledging that the Kalydor can only be equalled by the benign virtues of their long-celebrated Macassar Oil, whose potency in restoring the hair, or imparting to it additional luxuriance and beauty, has been the grateful theme of thousands who have experienced its almost magical effects.







February 1870

Plate 3

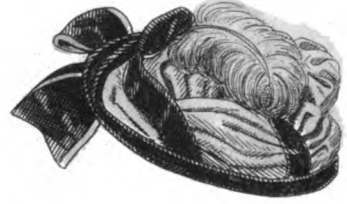
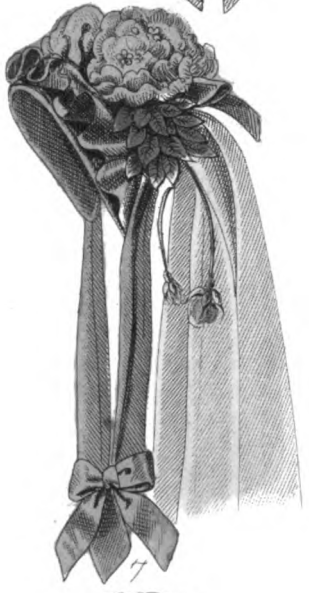


February 1870

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February 1870

Pl. 5

THE
Ladies' Monthly Magazine,
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A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 555.

MARCH, 1870.

VOL. 47

Observations

ON

LONDON AND PARISIAN FASHIONS.

The meeting of Parliament is an event which always indicates the commencement of the London Season, and we have therefore, in our present Number, given a series of Costumes suited for the early Spring.

The principal novelty to which we have to call the attention of our fair readers, is the introduction of *revers* both in dresses and in out door Jackets: these *revers* are placed both on the bodies and on the skirts, and are generally covered with bright colored silk, satin, or with black velvet. Our full-sized pattern gives a general idea of this style, and the various colors and ways of trimming will be seen on plates 1, 2, and 4.

Bands of black or dark colored velvet are coming into great favor for trimmings. *Rûchings* and quillings are also very fashionable.

Dress skirts are now almost invariably trimmed at the bottom, either by a single flounce put on with a heading, or by several narrow flounces: sometimes narrow bands of satin or of insertion take the place of the flounces.

For the upper skirts of Dresses there are two styles that are equally fashionable: the first is the full *panier* or *bouffant* like fig. 2 plate 1, and figs. 2 and 3 plate 4. The other style forms a *Tablier* in front, and a long rounded *Tunique* at back; see fig. 1 plate 1, and figs. 1 and 3 plate 2.

As regards the length of dress skirts, they are cut just to touch the ground in front, and form slight trains at back. The extremely long trains will not be so much worn as last season, except for Evening or Ball Dresses. Skirts are made plain at front, full at the sides and back.

Waistbelts are in great favor both for Dresses and *Casaques*, and are generally made à la *Princesse*, that is with large bows

and ends at the back of waist, like fig. 1 plate 1.

For outdoor wear, the tight-fitting *Casaques* and the very short square Jackets are equally fashionable; the tight-fitting style being the most in favor for the Afternoon or Dress Promenade. Some of the most stylish *Casaques* are made *en suite* with the dress: black silk trimmed with lace and satin piping, will also be in favor.

Sleeves of dresses are generally tight-fitting, but for *Casaques* and similar outdoor garments, we notice a tendency to prefer the open or Pagoda sleeve, wide at wrist.

There is no change in the form of Bonnets; the principal feature is the general adoption of the continuous *bride*, forming a sort of long loop below the chin; see figs. 3, 9, 10 and 11, plate 5. Hats are now almost more worn than bonnets, especially by young ladies, and our present plates contain some very elegant and becoming styles.

THE FULL-SIZED PATTERN.

The full-sized pattern which we this month present to our subscribers, is the TIGHT-FITTING *CASAQUE*, a *Revers*, which is a most elegant and novel jacket for outdoor wear. It consists of back, front, sleeve, and *revers* with its collar.

This *Corsage* is to be made *en suite*, that is to say, of the same material as the dress, and is edged all round with a band of velvet, either black or of a dark shade of the dress color. The fronts fasten up to the neck, and have *revers* made of the same velvet laid on flat, the bottom of *revers* reaching about half way down the chest, as shown on the pattern by the pricked line from the neck, which indicates the edge of *revers*. The seam under the arm is sewn from the armhole, only as far as the notch in the front, the parts below this notch being left loose. At the back the skirt is full in to form a large *bouffant*, and the side corners are turned back to form *revers*, as shown by the pricked line. These *revers* are to be covered with the velvet, and they lay over the *bouffant* with the points almost meeting in the centre, where they are to be joined together by a bow of the velvet. The sleeves should have velvet cuffs, as shown by the pricked line.

The upper skirt of the dress should form a similar *bouffant* but much larger, and this should be edged by a band of the velvet before described. If preferred the velvet bands both of dress and *casaque*, may be accompanied by narrow quillings of the same material as the dress.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes, of pale green *Poult de soie*. The bottom of the under-skirt is trimmed by a flounce of the same material, at the top and bottom of which, are *gauffred* frills of white muslin, headed by black velvet ribbon, and showing the muslin above. A similar frill is placed at a short distance above the flounce. The upper skirt is composed of a deep *bouffant* at the back, a rounded *tablier* in front, and at the sides are broad pointed tabs, which are partially covered by the *bouffant*. All these separate pieces are edged by a *gauffred* frill of white muslin headed by black ribbon velvet. At the back of waist are bows of green ribbon, with short ends similarly edged, and at the sides are pointed tabs also edged by the frills of muslin with black velvet heading. The *ceinture* is of green ribbon edged by narrow bands of black velvet ribbon. The *Corsage* is trimmed by *brochettes* formed of *gauffred* frills of muslin, with black velvet, which is carried across both the front, and back, *en carré*. Round the arm-holes and wrists are similar trimmings, that on the wrists being carried up the back of the sleeve nearly to the elbow. White felt hat, bound by *cerise* velvet, and trimmed by a feather and lappet of the same color. A Shawl or Mantle would be added for out-door wear.

This Costume is by MADAME DU RIEZ, 3, *Place Vendôme*.

AFTERNOON PROMENADE OR CARRIAGE COSTUME.

Fig. 2.—Dress of blue silk. The bottom of the skirt is trimmed by a broad flounce of the same silk, headed by a *râche*. At the back is a *bouffant*, rounded at the sides and edged by a narrow frill. The tight-fitting *Casaque* is of black silk. In front are two broad square-shaped tabs edged by broad frills of black lace, and trimmed all round by three narrow *biais* bands of black satin, falling over each other. At the back is a narrow rounded *basque*, similarly edged and trimmed, the sides of which are covered by the tabs before mentioned. The bands of satin on the front edges of the tabs, pass under the *ceinture*, and are carried up the front of the *corsage*, which is trimmed round the

neck by a little frill of black lace. The sleeves are tight-fitting, and are trimmed at the arm-holes by deep frills of lace headed by bands of satin, and at the wrists are similar bands and narrow frills. At the elbows are deep double frills of black lace headed by the bands of satin. Bonnet of blue terry velvet, trimmed by white flowers.

This Costume is from the MAISON ADOLPHE, *boulevard Montmartre*.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress of grey *Poult de soie*. The skirt is entirely without trimming. The *corsage* is cut square both at back and in front, and is also without trimming. The upper part of the *corsage* and the sleeves, are of ruby-colored satin, the flounce is fastened in front by a row of grey buttons, and the neck and wrists are trimmed by ruffles of white muslin, edged by lace. The *ceinture* is composed of folded bands of ruby satin, with long bows and floating ends edged by white lace. Below the skirt, appear wide pantaloons of ruby-colored satin, edged by white lace frills. Hat of grey felt, trimmed by ruby velvet.

This Costume is from the MAISON LEClerc, *Boulevard des Italiens*.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes of maize colored silk. The bottom of the under skirt is trimmed by three flounces of sky-blue silk placed at equal distances, and having the lower edges pinked out. The upper skirt is edged at the bottom, by a similar flounce, and is caught up at each side and fastened by three *papillon* bows of sky-blue ribbon. This skirt is partially covered at the back by a *bouffant*, and in front by a rounded *basque* or short *tablier*, both of the maize colored silk and edged by a flounce of sky blue silk. The *corsage* is cut square on the chest, and is trimmed on each side of front by frills of sky-blue silk, which start from the waist, and are carried round the neck. The back of *corsage* is trimmed *en bertha* by a frill of the blue silk, which is brought round the top of the sleeves, disappearing under the frills by which the front is trimmed. On the chest is placed a *papillon* bow of blue ribbon. The sleeves have deep pointed cuffs of the blue silk. *Chemisette* of white muslin.

This Costume is from the MAISON BOUDET, *boulevard de la Madeleine*.

PROMENADE COSTUME.

Fig. 2.—Dress of light green silk, the skirt is of moderate length, and is entirely without trimming. The *Redingote* is of white Cashmere: it is loose and is fastened in at the waist, by a *ceinture* of rose-colored ribbon, and is edged all round by a *biais* band of rose-colored silk. It is open on the chest and has a collar and *revers* lined by rose-colored silk. The *corsage* is covered by a double Pelerine of the Cashmere, edged by *biais* bands of the rose-colored silk, and the large open sleeves are similarly edged. White felt Hat, trimmed by rose-colored velvet and ostrich feathers.

This Costume is by M^{ME}. EDMÉ. PARIS, boulevard de la Madeleine.

MORNING WALKING COSTUME.

Fig. 3.—Dress à deux jupes. The lower skirt is of slate-colored, or grey silk. It is trimmed at the bottom by a flounce of the same silk, above which are three bands of black ribbon velvet and a pleating of the silk, edged on each side by narrow black velvet, and this trimming is repeated alternately until it reaches nearly half-way up the skirt. The upper skirt and *corsage* are of grey or slate-colored satin, with stripes of black velvet woven into it. The skirt is caught up *en drapérie* at each side, near the waist. The *veste* is of the same material as the upper skirt and *corsage*: it is cut up in the centre of back and at the sides, and is trimmed all round, and up the edges of the front, back and side openings by a *rûche* of black lace. The sleeves are slightly hollowed at the back of the wrists, and are trimmed by frills headed by *rûches* of black lace. Small round Hat of violet velvet, edged by a *rûche* of silk of the same color, and trimmed by an ostrich feather and black lace.

This Costume is by MADAME RABOIN, 67, Rue neuve des petits Champs.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of pale mauve or pink turlatan. The bottom of the skirt is trimmed by a broad flounce of the same material, headed by a broad single *rûche* of white silk. Similar *rûches* are carried up the skirt at equal distances as far as the waist. The *Sortie du bal* is of white Cashmere. It is cut open in the centre of back and is trimmed along the bottom edge and up those of the opening by white lace, partially covered by black lace and the whole headed by a narrow band of gold braid. Above this, is

an *Arabesque* trimming in gold, which is also carried up each side of the front opening and round the neck and partially down a portion of the back. The sleeves are large and open *à la juive*, and are edged and trimmed like the other portions of the *Sortie du Bal*.

BALL COSTUME.

Fig. 2.—Dress à deux jupes. The lower skirt is of white muslin and is trimmed at the bottom at the bottom by a *flûted* flounce of the same material. Above the front portion of this flounce, is a drapery of white tarlatane, forming oblique *bouillons*, headed by narrow white lace, and each separated by three yellow roses with brown leaves. The back of the skirt above the flounce, is entirely covered by white lace, which disappears beneath the short upper-skirt of bright green silk. The skirt is open *en tunique* at the front of waist, and is sloped round to points at the sides, where it is caught up and fastened by *bouquets* of yellow roses with brown leaves, forming a *bouffant* at the back, and the whole of the skirt is edged by a flounce of white lace, headed by a plait of green silk with a narrow white lace frill above it. Starting from the *bouquets* by which the skirt is caught up, at the sides, two pointed tabs of green silk similarly edged, are carried down the skirt, falling over each other, and the lower one terminating at the top of the *flûted* flounce. The *corsage* is of green silk. It is cut square both at back and in front, and trimmed *à bretelles* by frills of white lace with plaits of green silk with narrow lace edging. The spaces between the *bretelles* are filled in by *flûtings* of white tarlatane. The sleeves are composed of three small tabs of green silk (similarly edged), the centre one falling over the other two. On the chest is placed a *bouquet* of the yellow roses, and at the back of waist is a rosette of white lace, with a similar *bouquet* in the centre, starting from which, two short pointed tabs of green silk edged by the white lace, &c. fall over the *bouffant*.

This Costume is from the COMPAGNIE LYONNAISE, boulevard des Capucines.

BALL TOILETTE.

Fig. 3.—Dress à trois jupes. The lower skirt is of grey silk and is trimmed at the bottom by a broad *flûted* flounce of the same silk. This flounce is sloped up *en chevron* from the centre of front, to the sides, and is partially covered by a frill of black lace, headed by a *biais* band of *cerise* silk, (also covered by black lace), above which is an

upright *fluted* frill of green silk. The front of the skirt is trimmed by four other *chevrons* composed of *biais* bands of *cérise* silk covered by black lace, and headed by upright frills of grey silk. The second skirt is *en tunique*; is cut with a train: it is composed of perpendicular *bouillons* of *cerise* silk, headed by a *biais* band of grey silk covered by black lace, and the *bouillons* are separated by similar bands. The upper skirt is arranged to form *basques bouffantes* of *cérise* silk. These *basques* are much shorter in front than at the back, are open at the front of waist, and are cut up at the sides and centre of back, so as to form four points. Those at front are edged by *gauffred* frills of *cérise* silk, headed by *biais* bands of grey silk covered by black lace, and the back points are edged by frills of black lace similarly headed. The *corsage* is of *cerise* silk. It is cut *en cœur* and is trimmed by a *biais* band of silk, which is carried over the shoulders and has at the lower edge, a frill of black lace, and at the upper one, a *gauffred* frill of grey silk. In the centre of the *chemisette* (of white muslin), is placed a large red daisy with foliage. The sleeves are formed of single *bouffants* of white muslin.

This Ball *Toilette* is by MADAME DELACROIX, *Place de la Bourse*.

PLATE THE FOURTH.

PROMENADE OR CARRIAGE COSTUME.

Fig. 1.—Dress and tight-fitting Casaque *en suite*, of Maize-colored silk. The bottom of the skirt is trimmed by five bands of white *guipure* lace. The Casaque is cut open in front, at the sides, and at the back, and is trimmed in front and at the back by pointed *revers* lined by lilac silk, trimmed with *guipure* insertion, and edged by similar *guipure* lace, which is carried along the bottom and up one edge of the side openings, headed by a *biais* band of lilac silk. The *corsage* is trimmed by a collar of lilac silk, trimmed and edged by white *guipure* lace, and pointed both at back and in front. The sleeves are trimmed at the wrists to correspond. Bonnet of black *tulle*, trimmed with black lace, a black ostrich feather, and roses with foliage.

This Costume is by M^{ME}. DU RINZ, 8, *Place Vendôme*.

AFTERNOON PROMENADE COSTUME.

Fig. 2.—Dress of bright blue silk. The bottom of the under skirt is trimmed by a broad flounce of the same silk, headed by a *râche*. At the back of the skirt, is a large

full *bouffant*, rounded at the sides, and edged by a quilling which is carried up to the waist. Tight-fitting Mantle of black silk. The front of the skirt forms two tabs, rounded off at the outer corners and square at the front opening. At the sides are two deeper square-shaped tabs, and at the back is a very short square pleated *basque*, all these separate parts of the skirt, are edged by a *râche* of black silk, which are carried up the front openings and front of corsage, and continued round the neck. At the back of waist is fixed a knot of black ribbon with two bows. The sleeves are very large, wide at wrist and open at the back as far as the elbow; they are trimmed by *râches* of black silk, which are carried up to the shoulders and round the arm-holes. Bonnet of bright blue velvet, trimmed by white lace and by a blue ostrich feather.

This *Toilette* is from the MAISON GAGELIN, *rue de Richelieu*.

COSTUME FOR HOME.

Fig. 3.—Dress of slate-colored silk. The bottom of the skirt is trimmed by a broad flounce of the same silk, above which are two *biais* bands of rose-colored silk, edged on one side by a narrow black velvet ribbon. The front is trimmed by four bows of rose-colored ribbon similarly edged. The sides and back of the skirt are partially covered by deep double *bouffants*, the uppermost of which have pointed *revers* lined by rose-colored silk, and each edged by two narrow black velvet ribbons. The space between the *revers* in front, is partially filled in by a sort of flat *basque* of rose-colored silk, scalloped at the lower edge, and trimmed by narrow bands of black velvet ribbon, and the lower part of the *corsage* both at back and in front, is similarly trimmed, accompanied by *bretelles* of rose-colored silk, edged by bands of the black velvet ribbon: these *revers* are open at the shoulders, where the tops of sleeves are trimmed by knots and floating ends of rose-colored ribbon edged by the bands of ribbon. The wrists have deep pointed cuffs of rose-colored silk, similarly edged. *Ceinture* of rose-colored ribbon edged by bands of the velvet.

This Costume is by MADAME FLADRY, 27, *Faubourg Poissonnière*.

PLATE THE FIFTH.

No. 1 is a *Marie Antoinette* HAT, of violet-colored satin turned up at the back, and edged by a narrow *rouleau* of the satin. It is nearly covered by white spotted *tulle drapée*, edged by white lace, and fastened up at the right side by a buckle of bright steel, and

terminating in a lappet at the left side. A *bouquet* of violets is also placed at this side, accompanied by a white ostrich feather, which falls over the back of the hat. This hat is by M^{ME}. DETOURMANTELLE, *Boulevard des Italiens*.

No. 2 is a BONNET of white *tulle*, having the front edge turned and lined by rose-colored satin, and having pendants of jet, placed all along it, at equal distances. The top is trimmed by two rose-colored and two grey ostrich feathers, and by black lace which forms a frill at the back: the *brides* are composed of the same lace, headed by a *rouleau* of rose-colored satin edged on each side by narrow black lace. This bonnet is by MADAME MARIE BOIREAU, *Boulevard Montmartre*.

No. 3 is a white felt HAT, of the form called in Paris *Lamballe*. The brim is very narrow, and turned up at the back, and bound all round by black silk. It is trimmed by a broad black ribbon, and at the back are ends of the same ribbon with bows to fasten under the *chignon*. The left side is trimmed by a full-blown rose with buds and foliage, a black ostrich feather and an *aigrette* of the same color. This hat is by MADAME DETOURMANTELLE, *rue La Fayette*.

No. 4 is a white muslin SLEAVE trimmed at the wrist by a broad *gaufred* frill edged by narrow white lace, and crossed by a narrow band of white muslin *bouillonnee* upon rose-colored ribbon, and studded by small bows of similar ribbon. It is from the MAISON AUBRY, SEUR, *Rue La Fayette*.

No. 5 is a black velvet HEAD-DRESS, having bows and long floating ends at the back, (placed slightly towards the left side.). The front, and the whole of the right side are trimmed by fuschias with foliage. It is by MADAME ESTHER, *Rue de Richelieu*.

No. 6 is a BONNET of pink crepe arranged a *bouffants*, and having the front edge *bouillonnee*. Near the front (slightly at the left side), is a large knot of pink ribbon in the centre of which is a single *Marguerite*. The left side is trimmed by a *bouquet* of the same flowers, with foliage and short branches: and at the back and the right side, are bows of pink ribbon. Strings of pink ribbon to fasten under the chin. It is by MADAME DELAMARRE, *rue La Fayette*.

No. 7 is a round HAT of black *tulle*, covered by a succession of narrow frills of black lace, and having the edge bound by black ribbon. The top of the hat is trimmed by a full-blown yellow rose with buds and foliage, accompanied by a black lace *en eventail*. At the back is a large knot of black ribbon, with floating ends. It is by MADAME MARIE LEMAITRE, *boulevard des Italiens*.

No. 8 is a TRIMMING FOR A SQUARE CORSAGE. It is composed of *valenciennes* lace insertion, having on each side, a narrow embroidery of white muslin, and an edging of *valenciennes* lace. A double *biais* band of rose-colored satin forms the trimming for the neck, it is edged at each side by narrow *valenciennes* lace and has ends of white muslin edged and covered by similar lace arranged to form *fluted* frills. It is from the MAISON LESIRE, *boulevard des Capucines*.

No. 9 is a BONNET of white *crepe*. The front is bound by sea-green silk and trimmed by folds of the white *crepe* crossed at equal distances by three bands of sea-green ribbon. At the left side is placed a group of bows of similar ribbon, starting from which point, a white ostrich feather is carried round to the right side. The back is edged by white lace headed by a *rouleau* of sea-green silk, and the continuous *bride* is formed by lace with a heading of the green silk *bouillonnee*. This elegant bonnet is by MADAME KERNERS MARECHAL, *rue La Fayette*.

No. 10 is a BONNET of white *tulle* having the front edge covered with violet-colored satin. At the left side are three Primulas with buds and foliage, and a white ostrich feather which is carried round to the right side. The back is trimmed by a frill of black lace, headed by a folded band of violet colored satin headed by a narrow edging of black lace, and this is continued down the sides forming the continuous *bride*. This Bonnet is by M^{ME}. MARIE LEMAITRE, *boulevard des Italiens*,

No. 11 is a BONNET of blue spotted *tulle*, trimmed by ostrich feathers of the same color. At the left side is a *bouquet* of white lilac, some bows of blue satin ribbon and a puff of the *tulle*. The back is trimmed by a frill of blue blond, which is continued down the sides to form a continuous *bride* headed by folded blue satin. This bonnet is by M^{ME}. MARIE LEMAITRE.

No. 12 is a round CUFF formed of white muslin, trimmed with lace of various widths fastening by small pearl buttons.

An Invocation.

Oh! Mother Earth, awake, arise
From out the tired sleep,
Which months agone uphealed thine eyes,
And lulled thy countless harmonies
In silence long and deep.

Oh! Mother Earth, the winter wind
Hath wailed itself away,
And spring's own zephyr-breezes find
Rare pastime for their vagrant mind,
Through all the lengthening day.

Oh! Mother Earth, the soul of bloom,
Hath crept from out thine breast,
The violet breathes its own perfume,
And pale, faint primroses illumine
Their budding woodland nest.

And here and there tall daffodils
Rise up among the grass,
Like yellow fringes on the rills,
That bound in freedom from the hills,
And chatter as they pass.

With sudden burst the crocus takes
Its robe of burnished gold;
The trembling snowdrop shyly wakes,
And from the freshening greensward breaks
The daisy stiff and bold.

And keenly-sweet the first faint notes
Of Nature's summer psalm,
The prelude of her anthem floats
From busy, building songsters' throats
And stirs the new-born calm.

Oh! Mother Earth, awake, arise
From out thy winter sleep,
Drink in the sunshine with thine eyes,
And let young spring's wild melodies
Along thy heart-strings creep.

All day the fresh and laughing hours,
Do weave thy robes of green,
All day bright sunshine and soft showers
Are perfecting a wreath of flowers,
To crown thee mother-queen.

Thy fairest children are awake,
The breeze, the bird, the flower,
Then Mother Earth, arise and take
The beauty and delight they make,
For thine immortal dower.

—LEX.

"GUILTY OR NOT GUILTY?"

Concluded from our last.

CHAPTER THE FOURTH.

Edward Maitland and Kate Creith were married. They lived quietly at Abbeylands, where no visitors save Mrs. Creith ever came. Kate had counted the cost when she accepted Edward Maitland for her husband, therefore she was neither surprised nor grieved to find that her old friends looked

coldly on her, and but few returned her greeting when they met. Her husband was all in all to Kate, therefore she gave her whole time to making him happy, and endeavoured to induce his forgetfulness of the cold, cruel world without, by rendering his home bright and cheerful. She was well fitted for the task, being more than usually accomplished, and in her daily society, cut off too, from all other sources of recreation, Edward Maitland resumed his old favorite studies of music and painting. They became all the world to each other, for round their home there yawned a deep gulf, separating them from all, and leaving each alone with the other, the sole, chosen companion of life until its close.

They had been married three months, and the golden Midsummer was reigning over all the earth, when one morning, as the husband and wife sat alone in their pretty drawing room, a servant entering told his master that a lady wished to see Mr. or Mrs. Maitland, but declined to give her name. Both Edward and Kate felt a little surprise, but directed that the visitor should be shown into the drawing room. In a few seconds a lady deeply veiled was standing before them. She remained silent until the door was closed, then throwing back her veil she disclosed the face of Mrs. Farnwood, mother of the man who had been murdered five years before. Edward Maitland started, and Kate said warmly, "Mrs. Farnwood, I think this visit is ill-timed."

"Wait," answered the lady, "until you hear my business. It may prove I am more welcome than I now appear to be."

Kate drew forward a chair, and without hesitation Mrs. Farnwood accepted the civility.

"Mr. Maitland," she said, turning to Edward, "I want to ask you a few questions. Will you answer them?"

"If I can, madam, certainly," replied Edward.

"First then, do you remember a young girl who disappeared from Courthope a few months before—"

"I know," put in Edward eagerly, anxious to spare the mother any allusion to the awful past, "I know who you mean, Agnes Graham, Major Graham's daughter."

"Yes, did you know her personally, Mr. Maitland?"

"I did, at least I visited the Major's house, as most of the young men connected with the yeomanry did."

"You will tell me the truth, Mr. Maitland," said Mrs. Farnwood earnestly, "was there any connexion between this young woman and my son?"

"There was."

"Tell me what was your opinion of this connexion? Was it a creditable one? Was it honorable to my son or otherwise?"

Edward Maitland hesitated.

"Tell me truly," urged the dead man's mother, "tell me truly. I, too, would have the memory of the dead spared, but I will not spare it at the expense of the living."

"Then I must tell you on Mr. Farnwood's own confession to me, as well as on other undeniable facts, that it was neither creditable nor honorable to your son. The young lady was no doubt, shamefully deceived."

"You have no clue to her fate, I suppose."

"None at all. Her father died as you know, brokenhearted at her loss, a week after her flight, if flight it were, and since then I have scarcely heard her name."

"I have one more question to ask. Are you aware if any other friend of yours, was attached to Miss Graham?"

"I cannot guess your reasons for asking me these questions, Mrs. Farnwood, but I will answer you truly, there was."

"And his name?"

"Was Harry Denbigh, who left Stanley the very morning."

"I know what you would say. What you have told me confirms these letters." As she spoke she produced two letters, one written in a bold manly hand, and one in a delicate, womanly style, strongly contrasting with each other.

"Before you read them," said Mrs. Farnwood, "it is right I should tell you how and where I found them. Never until yesterday have I found courage to conclude the task of arranging my son's wardrobe and papers. They were all examined at the time of the trial, and since then have remained in his own room untouched. Yesterday—with some unimportant papers, slipped down behind a drawer, I found these. I have brought them to you, because you have been suspected as my son's murderer, and it is your lawful task to help me to lay my hand on the guilty person. Read these letters."

Edward Maitland took the first letter she handed to him, it was addressed to Arthur Farnwood, and was signed "Agnes Graham." It contained these words only.—

"You refuse to act honorably to me."

You have ceased, you say to love me. So be it. I, who would have lived but to make you happy if you had so willed it, have now to live only for vengeance. Be assured I shall have it."

Without giving him time for remark, Mrs. Farnwood placed the other letter in his hand.

"Agnes Graham has told me all. I give you one more chance of offering her the only reparation in your power. Beware how you refuse. Chose between two things, her or your life. You must know how great is my love for her when I can give her up to you. Make her your wife, or as surely as there is a heaven above us, your hours are numbered. I give you seven days, and then beware of Harry Denbigh."

"See," said Mrs. Farnwood, "it is dated November the first. On the night of the eighth my son was shot returning from Courthope."

"Mrs. Farnwood," said Edward Maitland solemnly, "before we go farther, tell me, do you consider me innocent?"

"I do," answered the lady, "as innocent of Arthur's blood as I am." And she laid one hand in his, giving her other to Kate, who came close to her husband.

As they stood so, a loud summons at the hall bell sounded through the house, and before they had recovered from the surprise occasioned at so unwonted a sound, a woman entered the room. She was tall, of a fine figure, and clothed in mourning. Her large black eyes roamed round the room, until they discovered Edward Maitland, when she came swiftly forward, and sank at his feet, exclaiming in a low, broken, but sweet voice.—

"Forgive me, oh! forgive me."

"Forgive you," said Edward, who had then recognised her, "forgive you for what, Agnes?"

"Is this then Agnes Graham?" asked both Kate and Mrs. Farnwood in a breath.

"Yes," answered the still kneeling woman, "yes whoever you are, you see before you the unhappy, erring Agnes Graham."

"Rise, Agnes," said Edward Maitland, "rise, I pray you."

"Not till you have forgiven me, for these five years in which you have borne the suspicions of your fellow men, in which you have been called a murderer."

"I forgive you, Agnes," said Edward Maitland solemnly, "and I will bless you if you have the means to lift this dark cloud from my life, not so much, God knows now, for my own sake as for my wife's, my faithful, generous Kate." He turned as he spoke to his wife, and took one hand in his,

while with his other he raised the drooping form at his feet to a seat beside them.

"Now Agnes, tell us all."

"First," she said, "let me know to whom I speak. You I know, and this is your wife, of whom I have heard years ago, as Kate Creith. But this lady—" pointing to Mrs. Farnwood—"who is she?"

"I will answer her, Edward," said Mrs. Farnwood coming to the other side of Agnes. "Miss Graham." It is not my name now," said Agnes gently, "but let it pass."

Mrs. Farnwood scarcely noticed the interruption, but said, "I am the mother of one who has wronged you, but you must also remember when I tell you my name, that you speak to the mother of the dead, and so be merciful,"

Agnes trembled, and large tears gathering in her dark eyes, dropped quietly down her thin face.

"I am Mrs. Farnwood."

"Your son wronged me," said Agnes softly, "yes, he wronged me very much, but I forgive as I hope to be forgiven." She reached forward as she spoke, and kissed the thin, withered, trembling hand which was given to her so readily. For a few minutes there was deep silence in the room. Each one was busy with their own emotion. At last Mrs. Farnwood spoke.

"Agnes, do you hold any clue to the mystery?"

"Yes," she replied, "I will tell you all. I came on purpose to do so. I do not want to lengthen a sad story, therefore I will use as few words as may be. I must tell you of one thing that happened before the night of the murder. Harry Denbigh—

"I know all," said Mrs. Farnwood, showing the letters.

"That, then, will save much painful explanation. Two months before those letters were written, I had gone to Liverpool by Harry Denbigh's wishes. If Arthur had consented to do me the justice he owed, I should have returned; as he did not, I was to wait at Liverpool till Harry Denbigh came to start for America. I had promised then to become his wife. For he loved me," she said, her eyes kindling, "he loved me, and did not hesitate to take me wronged, blighted, brokenhearted, disgraced as I was, to his heart. Oh! he loved me, as few men ever love, and I, at least, should judge him mercifully. I then remained at Liverpool, until the night of the eighth of November, when Harry Denbigh joined me. He made all arrangements for our marriage,

and the following morning we were united in an obscure church in Liverpool. The same evening we went aboard the 'Stormy Petrel,' and were soon on the sea bound for America. That night, when the quiet stars were shining above us, and the purple sea rolling round us, my husband and I sat on the deck, and as my head lay on his bosom, he said, "I must tell you one thing, Agnes, before the past passes for ever from us. You are avenged." I turned to look at his face. "You are dearly avenged, Agnes, the man who has wronged my darling is dead." "Dead," said I, "how?" "Thus," answered my husband, drawing from his breast a pistol. As I shuddered he dropped it overboard and said, "Now, my Agnes, the Atlantic keeps our secret. Learn to love me. I have proved my love for you. Only be true to me, and we may be happy yet, even though our happiness is purchased by a man's blood." Agnes paused, for there were deep pangs in her bosom. She continued. "He is dead now, my bold Harry. He died repenting of his crime, and his soul has gone back to God who gave it. I, who heard his last words, and received his last sigh, I say he died forgiven. He made me promise to seek you out, Mr. Maitland, for he knew you were suspected of his act, and tell you all this. It was his wish, and I made him a solemn promise, else this secret concerning my husband's good name, should go down with me to my grave."

When Agnes Denbigh's disclosures became public, Mrs. and Miss Denbigh left Stanley and settled down in London, under a changed name. From the day on which she had revealed the secret of Arthur Farnwood's death, Agnes Denbigh disappeared. Edward and Kate Maitland sought in vain for her, intending to succour and befriend her, but no one who ever knew her again, looked on the face which had indirectly wrought so much woe. I need scarcely say that Edward Maitland and his wife reaped the reward of their patient continuance under unjust suspicion, and lived happily.

—H.S.

The Theatres.

DRURY LANE.

The unusual success of the pantomime at this house, caused its continuation to the end of February, and it was only then withdrawn to give place to Mr. Falconer's romantic Irish drama, "*The Peep of Day*," which is produced on a scale of great magnificence and is acted in most spirited style. During the month a variety was

also imparted to the performance, by the appearance of Mr. T. C. King, in the character of *William Tell*.

THE NEW QUEEN'S.

Here Mr. Tom Taylor's new drama "*Twixt Axe and Crown*," still attracts appreciative audiences, rendered, as it is, so completely a work of art by the admirable acting of Mr. and Mrs. Rousby. These talented actors so thoroughly understand their parts, and add so much dignity and strength to the whole performance, that a want of appreciation on the part of the public would be a reason for wonder. The drama is preceded by an amusing comic opera, called "*Quick March*."

OLYMPIC.

This theatre still attracts attention by the continuance of Mr. Gilbert's burlesque "*The Princess*," which is preceded by "*Little Em'ly*." The acting in both pieces is good.

STRAND.

In addition to the attractions long and tried, of "*The Toodles*" and the burlesque of "*Ino*," the performance at this house is now diversified by the addition of the younger Colman's drama, "*The Heir at Law*," and decided success attended its production. The parts are all well taken, especially those of Dr. Pangloss, by Mr. J. L. Clarke, and Cicely, by Miss Eleanor Bufton, who made a very quaint and charming picture of her character. The whole cast is effective, every single part having its own individuality, and being thoroughly understood by the performer.

NEW ROYALTY.

Mr. Halliday's drama "*Love's Doctor*" is meeting with well deserved success, by the full and appreciative audiences which attend this fashionable little theatre, though at the same time every one must confess how much it owes to the admirable manner in which it is acted and put on the stage. Miss Oliver though presenting quite a new phase of character, is admirable as *Mrs. Onions*, the 'Ere's managing wife. Miss Charlotte Saunders has rarely met with a better opportunity for displaying her peculiarly humorous powers as in the part of the *Shoeblack*, and she certainly makes the most of it. Miss K. Bishop makes a very simple and pretty *Alice Onions*, so sweet and amiable that we can only pity Charles Lavender when he gives her up. Messrs. Dewar and Danvers are each inimitable in their different parts, while Mr. Elton made a very favorable impression as *Tom Wright*, the manly, straightforward young workman. Mr. Vernon's acting of *Dr. Lavender* was marked with the perfect good breeding and coolness of action which the author evidently intended for him. In fact it is as good a drama, and as well acted as any which have ever been produced at the Royalty.

THE TOILET.—The duties of the toilet and the due preservation of the gifts of Nature, are so intimately associated with the preservation of our health and well being, that it is impossible to neglect their important claims without paying a severe penalty for our negligence and want of care. Among the most important objects which claim our notice in this respect, the hair, the skin and the teeth obviously require the most sedulous attention. For the whole of these the perseverance and success of Messrs. Rowlands have provided specifics of unfailing efficacy and virtue. The celebrated Macassar has obtained universal celebrity, has been celebrated by the lays of the poet, and is patronised by rank, beauty, and fashion for its inimitable qualities, in preserving the hair in the state of healthfulness and beauty. The skin has, in like manner, claimed their attention, and in the production of their Kalydor they have achieved a discovery no less beneficial to that delicate and vital portion of our frame: the same result has been achieved with their Odonto or Pearl Dentifrice, which, as a preserver and beautifier of the teeth and gums, stands unrivalled by any dentifrice of past or present times.





Mars 1870

Plat 2

Le Monde Élegant

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March 1870

L. Platt & S.

Le Monde Élegant

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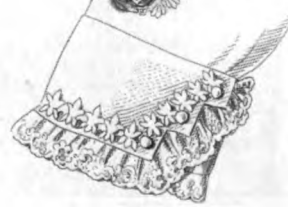


Mars 1870

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Le Monde Élegant

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March 1877

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THE
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No. 556.

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VOL. 47

Observations

ON LONDON AND PARISIAN FASHIONS.

We stated in our last month's No. that one distinguishing characteristic of the present Fashion, both in *Casaques*, Short Jackets, and Costumes *en suite*, is, that they are all made with *revers*. There are of course many modifications of this style, and it is likely to continue in favor during the ensuing season.

Another characteristic style is the short skirted *Basquine*, cut to define the figure without fitting at all tight, and having the skirt left open to the waist at the back, as shown on fig. 1 plate 4. These *Basquines* are made either *en suite* with the dress, or in black silk trimmed with lace and *passementerie*. They are, we may observe, always worn without a waistbelt.

The next style we have to name, is the tight-fitting *Casaque*, of which we give the full-sized pattern, and which is shown by figs. 1 and 3, plate 2. These are of course made to fit tight to the figure, are generally worn with a waistbelt, and the skirts are longer, and are either cut in various forms, or looped up *en panier*, as shown on the costumes we have just named. For instance, in fig. 1, the skirt is rather long, and is left open at the sides, and caught up towards the bottom. Another variation of this style (fig. 3), is double breasted, and has the front of the skirt cut in points. These *Casaques* may be made either in black silk, or *en suite* with the dress, and are almost always made *à revers*, with trimmings of a different color.

The very loose or square cut *Paletot*, is still worn extremely short, in fact reaching very little below the waist. Some have the corners of front rounded off like fig. 2, plate 4, others are left square, and the fronts generally have *revers*.

With the various styles of close-fitting *Casaques*, short Capes or Pelerines will be worn, and for the hotter weather some of

these *Casaques* will be made without sleeves, when the pelerine is added.

A further modification of Fashion, caused by the adoption of the *revers* style, is that it will lead to the gradual extinction of *epaulettes*, on the sleeves of Ladies' dresses and out-door garments: the two styles not being consistent with each other.

Another change that is taking place in sleeves, besides the discontinuance of the *epaulettes*, is the tendency to have them composed of a plain part as far at the elbow, and the lower part formed of a frill or sort of flounce, joined to the plain part by a *ruching*; underneath this is worn a large Bishop sleeve of muslin or lace.

A Fashionable sleeve for out-door garments, is the open Venetian style. These are very graceful, but are often found inconvenient in wear. As the season advances, sleeves will be trimmed by *quillings* or fringe arranged in various styles: the purely plain sleeve is going quite out of Fashion.

In Dress bodies the *Watteau* style, forming an open square in front, still continues in favor, the opening generally filled in by a *chemisette* of pleated muslin.

Dress skirts generally have the front breadths plain, a little fulness at sides, and more at back.

The extremely long trains, are not so much in favor as last season, and flounces, either fulled or quilled, are taking their place. From all appearance, the time is not far distant, when long trains will be entirely discontinued.

Bonnets and Hats generally have the trimmings higher than last year; the most elegant styles are shown on plate 5.

THE FULL-SIZED PATTERN.

Our pattern for the present month is one of the TIGHT FITTING *CASAQUES À REVERS*, which are becoming so very fashionable. This pattern is composed of five pieces, viz.—back, side-piece, front, collar, and sleeve. On the front we have marked by pricked lines, the *fish* that has to be taken out in the chest, and also the crease of the *revers*.

This Casaque may be made either *en suite* with the Dress, or in black silk, the *revers* and trimmings of some bright colored silk, as shown on our plates. Fig. 1 plate 2 may be cut from this pattern, by lengthening the skirt all round, leaving the side and back seams open nearly to the waist, adding *revers* to the sides of these openings, and looping up the skirt a little.

The *Casaque en suite*, fig. 3 plate 2, may also be cut from this pattern, by leaving the front a little wider, and making the *revers* longer so as to produce the double-breasted style, and then sloping off the skirt, to form the pointed *basques* in front.

Description Of the Plates of Costumes.

PLATE THE FIRST.

MORNING WALKING COSTUME.

Fig. 1.—Dress of brown silk, the upper part of the skirt is covered by a *bouffant* of similar silk, starting from front of waist, and terminated by a frill of black silk. At the back of the waist is placed a group of bows of black ribbon with a single end, which falls over the *bouffant*. Paletot of white cashmere. It consists of two separate capes which fall over each other, and are both square in front; the under portion is cut up in the centre of back, and is scalloped all round the bottom edge, up the front and back openings, and bound and trimmed by black braid. The second or upper cape, is open in the centre of back, as far as the neck, and is similarly bound and trimmed, and in the open space in the centre of back appears an *arabesque* trimming of black braid, starting from the top of the neck, and terminating in two black floss-silk tassels. Small round Hat of white straw, trimmed by pink ribbon.

This Costume is from the MAISON DIEU-LA-FAIT, *Boulevard de la Madeleine*.

PROMENADE COSTUME.

Fig. 2.—Dress of pale Maize-colored *Sultana*. The bottom of the skirt is trimmed by three fluted flounces of the same material, each headed by a narrow *rouleau* of sky-blue silk, and the upper one by two *rouleaux*. The tight fitting *Casaque* of black silk, is without sleeves, is cut up at the sides, and is trimmed all round, and up the edges of the side openings, by a frill of black lace, headed by two *rouleaux* of black satin, and above each of these openings, is placed a group of bows of black satin ribbon. The back is trimmed by a broad square-shaped tab of black silk, which extends below the skirt of the *Casaque*: it gradually diminishes in width as it approaches the waist, and is

continued up the centre of back, disappearing under a round pelerine by which the upper part of the *corsage* is covered, and at the waist level are placed five *bouffant* bows of black silk. The Pelerine, the tab, and the bows, are all trimmed by black lace and *rouleaux* of black satin. The sleeves of the dress are trimmed at the wrists, by frills of silk headed by bands of sky-blue silk. Straw Hat, bound by sky-blue velvet, and trimmed with blue gauze and yellow flowers.

This Costume is from the MAISON GAGELIN, *rue de Richelieu*.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes. The lower skirt is of rose-colored silk. It is cut without a train, and is trimmed near the bottom, by a flounce of similar silk vandyked round the lower edge, and bound by *biais* black satin. It is also headed by a *rouleau* of black satin, above which is a band of black and white ribbon, edged on each side by a similar *rouleau*. The upper skirt, *Corsage*, and Pelerine, are of grey silk. The skirt consists of four broad pointed pieces, two in front, and two at the back. These pieces are edged all round by narrow black lace, headed by a *rouleau* of rose-colored satin, above which is a black and white ribbon edged on each side by a similar *rouleau*. The back pieces are partly covered by a large *bouffant* of the grey silk, and the two front pieces are fastened together at intervals, by bows of grey silk edged by the black and white ribbon, and *rouleaux* of rose-colored satin, and these bows are continued up to the neck, the uppermost bow serving to fasten a small round Pelerine of grey silk edged and trimmed to correspond. The *Ceinture* is of grey silk similarly edged. The sleeves are of rose-colored silk, and are trimmed to match the lower skirt. White felt Hat, having a soft crown of grey silk, and trimmed by *Marguerites* and black lace.

This Costume is by MADDLE RABOIN, 67, *rue neuve des petits Champs*.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of pale grey silk. The skirt is trimmed at the bottom by three *biais* bands of black silk, edged on each side by a *rouleau* of *jonquille* silk. The *Casaque*, of which we give the full-sized pattern, is of black silk. The skirt is cut up at the back and at each side, and these openings as well as the fronts, have *revers* formed at each side of them. These *revers* are trimmed by *biais*

bands of *jonquille* silk, edged by narrow black lace. The *biais* bands of *jonquille* silk on the front *revers*, pass under the *ceinture* and are carried half-way up the *Corsage*, terminated by a knot of ribbon on the chest. The bottom of the *Casaque* is edged by narrow black lace headed by a *rouleau* of *jonquille* silk. At the back of the *Ceinture* are loops and pointed ends of black silk edged by bands of *jonquille* silk. The upper part of the *corsage* has a collar and *revers* trimmed like the skirt of the *casaque*. The sleeves are trimmed at wrists to correspond. Small black velvet Hat, trimmed by black lace, feathers, and pink roses.

This Costume is by MADDIE RABOIN, 67, *Rue neuve des petites Champs*.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress à deux jupes. The under-skirt is of ruby-colored silk, and is vandyked all round the bottom edge. The upper skirt and *Corsage* are of apricot-colored *Sultana*. This skirt is caught up at the right side by a group of bows of ruby-colored ribbon, and on the left side by a simple band of similar ribbon. The *Ceinture* is of ruby ribbon, and has a *Princesse* group of bows at the back. The *corsage* is partially covered by a small *Pelerine* of the apricot-colored *Sultana*, which is fastened at the neck by a small ruby bow, starting from which point, a group of bows of similar ribbon, is placed on the chest. The sleeves are of the ruby-colored silk like the under-skirt. Small Hat of ruby silk.

This costume is from the MAISON CHARAVEL, *rue de Richelieu*.

AFTERNOON PROMENADE COSTUME.

Fig. 3.—The skirt of this dress is cut without a train, and is composed of alternate flounces of violet-colored silk, and pale lilac silk, arranged to fall over each other. Over this, is a sort of tight-fitting *Casaque*, of pale lilac silk, which crosses over the chest à la *Redingote*, and has a collar and pointed *revers*, trimmed by *biais* bands of violet-colored silk, and bound by a similar, but much narrower band of the same silk. The *Casaque* skirt is cut to form points in front, and is caught up at the sides and fastened by a *Princesse* group of bows of violet-colored ribbon, so as to form a *draperie bouffante* at the back. It is trimmed like the *revers* with the addition of a flounce of pale lilac silk. The *Ceinture* *Princesse* of violet-colored ribbon, with bows at the back, and the sleeves trimmed to correspond. Bonnet of white terry velvet, trimmed by wild flowers and long grass.

This Costume is by MADAME GODON, 422, *rue St. Honore*.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress à deux jupes. The under-skirt is of sky blue silk, and is entirely without trimming. The upper skirt, (which is almost as long as the under one,) is of white *tarlatan*, and is trimmed at the bottom by a broad flounce of white lace, headed by a chain of *Marguerites*. The front part of this skirt is trimmed *en tablier* above the flounce, by five *bouillons* of white *tarlatan*, divided by chains of *Marguerites*, and the upper part is covered by a sort of square *tablier* of white lace extending up to the waist. The back of the skirt is trimmed by a deep rounded *bouffant* of white silk, which starts from the waist and covers about half the skirt. At each side are placed two long pointed tabs of white silk, edged all round by broad *biais* bands of sky-blue silk, arranged to fall slightly over each other, and having in each point, a single *Marguerite* with foliage. The *Corsage* is of white silk, and is trimmed in front by *revers* of sky-blue silk. The sleeves are composed of single *bouillons* of white *tarlatan*, falling over which are two small pointed ends of blue silk, united by single *Marguerites* with foliage, and on the chest is a similar flower. *Chemisette* of white muslin. The *Ceinture* is of sky-blue silk.

This Costume is by MESDAMES LABRUNNE, *Sœurs, Rue neuve St. Augustin*.

BALL TOILETTE.

Fig. 2.—Dress of ruby-colored silk. The skirt is cut *en train*, and is trimmed at the bottom by a pleated flounce of white *tarlatan*, headed by a broad double *râching* of the same material. At a short distance above is a similar, but narrower flounce. The upper part of the skirt is trimmed in front, by a *tablier* of ruby-colored silk, edged by a pleated flounce of white *tarlatan*, and at the back is a *tunique bouffante*, edged like the *tablier*. The *tunique* is caught up at the sides, by *bouquets* of white *camellias* with foliage. At the back of waist is a small round pleated tab of ruby-colored silk, edged by white *tarlatan bouillonnés*. The *Corsage* is of ruby silk, and is trimmed by a *bertha* of pleated white *tarlatan* with narrow heading. The sleeves are formed of large single *bouffants* of the ruby-colored silk, with *râches* of white *tarlatan*, and are edged by pleated frills of white *tarlatan*, which extend below the elbows, forming *engagantes*. Small

pleated Chemisette drawn in and tied by narrow ruby-ribbons at the back. On the chest is a *bouquet* of white Camellias.

This elegant Ball *Toilette* is by MADAME BILHAUD, 32, *Rue St. Roche*.

BALL COSTUME.

Fig. 3.—Dress of pale green *tarlatan bouillonnée*. The *Sortis du Bal* is of white cashmere: it is of the Talma shape, and has at the back a deep *Watteau* pleat, which starts from the neck. It is trimmed all round the bottom edge by a gold fringe, headed by three rows of braid of the same metal, and these are carried up the sides of front opening. Falling over the upper part of the *Watteau* pleat, is a three cornered hood of white cashmere, lined by rose-colored satin, and edged by three rows of gold braid. The top corners are united by a gold *agraffe* and tassels, and at the bottom corner is a similar ornament. A third *agraffe*, serves to fasten the *Sortis du Bal* at the front of neck.

This Costume is from the MAISON DIEU-LAFAIT, *Boulevard de la Madeleine*.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress *à deux jupes*, and Veste *en suite* of grey silk. The lower skirt is without a train, and is trimmed at the bottom by a broad fluted flounce of the silk, headed by a double *biais* band of rose-colored silk, above which appears a quilling of the grey silk. The upper skirt forms a short *tunique*, open in front, and rounded at the sides, and having three deep pleats at the back. It is edged by a quilling of the grey silk, headed by a double *biais* band of rose-colored silk. Falling over this *tunique* are two small square-shaped tabs of the silk, similarly edged and trimmed, and starting from a large knot at the back of waist. The Veste is halftight-fitting, and is open in front: it is also cut open at each side and at the back, the back opening being slightly deeper than those at the sides. This Veste or *Basquine* is edged all round and up the sides of each opening, by quillings of silk headed by *biais* bands of rose-colored silk, above which appears a narrow heading of the grey silk. A similar trimming is carried entirely round the neck. The Venetian sleeves are large and open, and are trimmed to correspond with the other portion of the Veste. Round straw Hat, trimmed by white lace, flowers, and an ostrich feather.

This Costume is from MAISON GAGELIN,

rue de Richelieu.

MORNING PROMENADE COSTUME.

Fig. 2.—Dress of lilac silk, the skirt is trimmed by flounces of the same silk, placed at equal distances, and extending nearly half-way from the bottom. The Veste is of white cashmere. It crosses over the chest, where it is fastened by a single button, and is trimmed at the neck by a pointed collar *à revers*, lined by lilac silk. It is cut up in the centre of back, and is trimmed all round by a frill of black lace, headed by a *biais* band of lilac silk, which is carried up the sides of back opening. The sleeves are tight-fitting, and are trimmed at the arm-holes, by pointed jockeys of lilac silk, divided in the centre *à revers*. The wrists have broad cuffs of lilac silk. White felt Hat, trimmed by lilac velvet and a white ostrich feather.

This Costume is by M^{ME}. EDMÉ PARIS, *boulevard de la Madeleine*.

COSTUME FOR HOME.

Fig. 3.—This Costume is composed of a dress and *Jupon*. The *jupon* is of striped brown and white mohair, and is trimmed at the bottom by a broad pleated flounce of brown silk, headed by a narrow band of black velvet ribbon, and slightly above this flounce is a pleated frill of the same silk similarly headed. The dress is of pale Havannah silk. The skirt is very short in front, and is pleated at the sides and back, where it is cut *en train*. It is edged all round by a frill of brown silk, headed by a band of black velvet ribbon. The back of the skirt is trimmed by a pleated *basque* of brown silk, rounded at the sides, and which disappears beneath the folds of the skirt. The upper part of *corsage* is trimmed by a large pleated collar, also of brown silk, and is fastened by a row of brown silk buttons. *Ceinture* of Havannah silk, edged on each side, by narrow black velvet ribbon. The sleeves are tight-fitting and are trimmed by frills of brown silk, headed by black velvet ribbon, one frill being placed slightly above the elbow, another just below it, and the third (at the wrist), is reversed, to form an upright cuff.

This Costume is from the MAISON SALLER, 45, *Rue neuve St. Augustin*.

PLATE THE FIFTH.

No. 1 is a HAT of Italian straw, having the brim turned up at the back, and edged all round by a band of *mauve* velvet ribbon, above which is a similar but narrower band. It is trimmed by white lace, which terminates in a lappet at the back of the hat, accompanied

by a loop and long floating ends of *mauve* velvet ribbon. Starting from the left side a *mauve* and a white ostrich feather fall over the top. It is by MADAME KEENERS MARCHAL, *Rue Laffitte*.

No. 2 is a HEAD-DESS composed of three large double *Marguerites*, accompanied by a group of bows and ends of scarlet velvet ribbon. A trail of the flowers with a small Papillon bow of scarlet velvet ribbon, falls towards the back. It is by MADAME DETOURMANTELLE, *boulevard des Italiens*.

No. 3 is a Coronet-shaped BONNET of Italian straw, trimmed in front by an upright quilling of sky-blue velvet, and also by a band of similar velvet, edged on each side by narrow white lace. At the left side is a large narcissus, with a bud and leaves, and a cluster of stalks, and two sky-blue ostrich feathers, one of which falls towards the right side. The back of the bonnet is trimmed by a double *bias* band of sky-blue velvet, edged on the outer side by narrow white lace, and this trimming is carried down the sides to form a continuous *bride*. It is by MME. HUSBAND, *rue Laffitte*.

No. 4 is a BONNET of black *tulle*, trimmed with lace of the same color. At the right side is a group of three bows of black ribbon, and also a *bouquet* composed of white lilac and violets, with foliage. At the back are two black ostrich feathers, and at the right side is placed a third. The *brides* are of black spotted *tulle* edged by lace. It is by MADAME DELAMARRE, *rue Laffitte*.

No. 5 is a round HAT of rose-colored *tulle*, trimmed all round by a double *ruche* of the same material, and having the brim turned up at the back, edged by rose-colored *blonde*, and covered by spotted *tulle* of the same color, which also forms a lappet at the back. At the left side are placed, two large double *Marguerites* with foliage, and at the opposite side are two rose-colored ostrich feathers which fall over the left side. This hat is by MESDAMES BRIE ET GEOFFIN, *rue de Richelieu*.

No. 6 is a BONNET of black *tulle*. The brim is covered by black silk, and edged by lace of the same color. The front of the bonnet is trimmed by a large double *Marguerite*, accompanied by sprays of lilies of the valley with foliage. At the back and at the left side are several bows of black ribbon. The continuous *bride*, which is composed of black spotted *tulle* edged by lace, forms a short lappet at the left side. It is by MESDAMES BRIE ET GEOFFIN, *rue de Richelieu*.

No. 7 is a round HAT of sky-blue satin *bouillonnee*. At the left side is an *agraffe* of jet with pendants, starting from which, two sky-blue ostrich feathers are carried across the top of the hat, which is trimmed by a narcissus with buds and foliage. The back of the hat is trimmed by black lace lappets. It is by MME. DELAMARRE.

No. 8 is a TRIMMING to be worn with a square *Corsette*. It is composed of *valenciennes* lace insertion arranged in oblique rows, from the sides to the centre of front, and between each band of insertion is a narrow embroidery of white muslin. It is trimmed all round, by a frill of *valenciennes* lace headed by muslin embroidery: and a *gauffred* frill of lace is carried down the centre of front. The neck is trimmed by an upright *gauffred* frill of the *valenciennes* lace. This Trimming is from the MAISON LESIRE, *boulevard des Capucines*.

No. 9 is a HAT, covered by three narrow double pleatings of sky-blue *blonde*, arranged to fall over each other, and surmounted by *agraffes* of bright steel. At the left side are three white convolvuli, with leaves and a long trail which hangs down at the back, accompanied by two lappets of blue spotted *tulle*. The hat is also trimmed by sky-blue ostrich feathers. It is by MME. MARIE BOIREAU, *Boulevard Montmartre*.

No. 10 is an evening HEAD-DESS composed of roses, foliage, and sprays of white lilac with a long trail at the back. It is by MESDAMES BRIE ET GEOFFIN.

No. 11 is a CAP composed of white muslin and *valenciennes* lace, and trimmed by *cerise* ribbon velvet. At the back are puffings of the muslin, and a lappet edged by *valenciennes* lace to fall over the *chignon*. This cap is from the MAISON COLBERT, *boulevard des Capucines*.

No. 12 is a pink *crepe* BONNET. The front is trimmed by an upright *gauffred* frill, and a band of the pink

crepe edged by a flat frill of the same material. At the left side is a *bouquet* of roses with buds, leaves, and stalks, above which is a white *aigrette*. At the back are bows of pink ribbon, and the continuous *bride* is composed of a plait of the same ribbon, and on it is placed, at the right side, a rosette with two floating ends of white lace. There are also strings of pink ribbon to fasten under the *chignon*. It is by MME. BARON, 104, *rue de Richelieu*.

"YOUR CARD SIR!"

CHAPTER THE FIRST.

It was night, not moonlight, but the calm, grey night of midsummer. A low breeze was wooing the flowers, nor was the breeze the only wooer abroad on this midsummer evening, for in a small garden attached to a house at Highgate, two lovers were walking. They paced the grassy walk as far as its limited length permitted, and then turning, walked to its other end; and so deeply interested they appeared in their own conversation that they did not notice how short the walk was, and how little variety was infused into their immediate surroundings. To you, my readers, who, of course are not in love, or anything half so foolish, I may state, that the small garden the lovers walked in, was situated in the rear of a tall, red-brick house, an uncompromising house it appeared, from its straight narrow windows, and severely-clean window blinds. If we were to steal round quietly, (or, as we are not love making, and need not affect secrecy in our movements, we will walk boldly,) to the front door, and there we shall decipher, —(being able of course to see in the dark,) the name of Miss Evelina Bradshaw, on a bright brass plate, and furthermore from the same glistening witness, we shall gather that the tall, red-brick house is a "*Ladies' Seminary*." And now I am sorry to tell you, my most prudent and proper readers, that it is one of Miss Evelina Bradshaw's young ladies, who having bribed a sympathetic servant to let her out by the scullery door, is walking and talking in the garden aforesaid at 10 p. m. by the kitchen clock, and 10-30 p. m. by Miss Evelina Bradshaw's watch, with a young man, and that young man her lover.

"Adored Susan," he says, "can you doubt me?"

"No Frederic," she sighed in reply.

"And you will share my poverty, sweet angel, since I have neither throne nor coronet to offer?"

"I will," she answered fervently—but added with a sigh a moment after,—“but oh! Frederic,—”

"What, my adored one? what is it?"

She turned her face to his shoulder, where after shedding a shower of maidenly, innocent tears, she said.—

"Oh Frederic, I always meant to have ponies when I married."

"Ponies!" he replied, "ah! my darling, ponies, as you are doubtless aware, cost money. But," with a sudden determination, "but you shall have them, your Frederic swears it."

"Thanks, Frederic," she simply replied, "I suppose I shall have some money myself some day, and then I can buy you some in return."

"My angel," returned the devoted Frederic, "shall you really have money?"

"Yes, when grandpapa dies," she asserted.

"Then," said Frederic, "we will indeed buy each other ponies."

"Miss Mountjoy!" said an awful voice, and there by the linden tree, in all the majesty of quilted dressing-gown and slippers, with a flat candlestick, the candle just blown out, in her hand stood Miss Evelina Bradshaw.

"Oh! Miss Bradshaw!" screamed Susan Mountjoy.

"Is it she—the old person?" timidly enquired Frederic of his angel.

"Yes, Frederic, it is," murmured his angel, though not so softly, but Miss Bradshaw heard the proper name.

"Oh 'Frederic,' is it?" said the old person. "Miss Mountjoy, retire at once to your room, Miss Waters waits for you on the staircase. She will not leave you, by my orders, until Mr. Plantagenet Mountjoy, your revered grandparent, arrives. Go, Miss, instantly." The poor angel cast one imploring look in the semi-darkness at her Frederic, but he being short-sighted, failed to see it, and only by a vague moving mass of muslin suddenly disappearing, was he aware of his Susan's departure. Miss Evelina Bradshaw turned to him saying. "To you sir, alone, I shall say nothing, but I shall expect you to be ready to give an explanation to Mr. Plantagenet Mountjoy, Miss Susan Mountjoy's revered grandparent, when he shall consider it necessary to call upon you. Your card sir."

"But," began Frederic, "I don't see—"

"Your card, sir."

"But," pursued the lover, "if a fellow—"

"Your card, Sir."

"But, if—"

"YOUR CARD, SIR."

Cowed, crestfallen, humiliated, the lover

produced the conventional pasteboard from his pocket, and hurriedly departed.

When Miss Evelina Bradshaw reached her own room, before depositing the card in a place of safety until the arrival of Mr. Plantagenet Mountjoy, she looked at the name.

Mr. Frederic Brown,
4, Harebell Villas,
N.

"It is his own card," she said, "for I heard her call him Frederic."

CHAPTER THE SECOND.

No. 4, Harebell Villas, N. was one of a dozen pretty houses, which, like so many of their class, make sweet, domestic Edens for the commercial Adams' retirement from the City. Three days following the discovery in Miss Evelina Bradshaw's garden, Mr. Frederic Brown was sitting, it being a hot afternoon, with his writing by the open windows of his back dining room, when a carriage stopped, and a thundering knock announced visitors.

"Bother!" was Mr. Frederic Brown's mild expression of disturbance. A couple of cards preceded the visitors. On one was inscribed "*Mr. Plantagenet Mountjoy*," on the other "*Miss Evelina Bradshaw*."

The visitors entered the front dining-room, and Mr. Frederic Brown as he joined them, caught a glimpse through the window of a pretty, girlish face in the carriage outside. He bowed to his guests, internally wondering who they were, and why they were come. Mr. Plantagenet Mountjoy, a stout, pompous individual, opened the conversation.

"Of course sir, you know the object of our visit?"

"I think not," smiled Mr. Brown.

"You think not!" replied Mr. Plantagenet Mountjoy.

"You think not!" screamed Miss Bradshaw.

"What is the matter?" enquired Mr. Brown.

"The matter is this, sir," replied Mr. Mountjoy, "take my advice, and do not add insolent hypocrisy to your former misdemeanor."

"Former misdemeanor," echoed Mr. Brown. "May I ask your explanation sir?"

"Is this your card sir?" enquired Mr. Mountjoy, producing the one wrung by Miss

Bradshaw from the unfortunate lover three nights ago.

"It is."

"And you pretend to ask my business?"

Mr. Mountjoy's tone became crushing in its grandeur.

"I do decidedly ask your business," persisted Mr. Brown.

"Oh! men! men!" groaned Miss Evelina.

"So you mean to say, sir," enquired Mr. Mountjoy hotly, "that you do not know why I am here? Do you mean to infer that you forget where you were on Monday evening?"

"On Monday evening?" mused Mr. Brown, "why, on Monday evening I took my wife down to Brighton, and returned on Tuesday morning, leaving her and the children there."

"Took *who* to Brighton?" asked both visitors at once.

"My wife and children."

"Do you mean to tell me, Mr. Brown," solemnly asked Mr. Plantagenet Mountjoy, "now answer me seriously, do you mean me to understand that you are a married man?"

"Certainly."

"Horrible!" shrieked Miss Bradshaw.

"And do you mean me to understand sir?" pursued Mr. Plantagenet Mountjoy, "that you have a family,—children,—that, in fact, you are a father!"

"I have five children,—three girls, and two boys," promptly returned Mr. Frederic Brown.

"Then, sir," concluded Mr. Mountjoy, "allow me to inform you that you are worse than I at first thought you."

"You are a base deceiver sir," Mr. Brown was informed by Miss Evelina Bradshaw.

"I think, my dear sir and madam," replied Mr. Brown, "I think you must be making a great mistake. Are you sure I am the man you mean?"

"Your card, sir," said Miss Bradshaw severely, pointing to the article on the table.

"But—," argued Mr. Brown.

"Silence, sir," responded Mr. Mountjoy, "you shall now be brought face to face with the innocent girl you have been so grossly deceiving, and I trust the revelation of your baseness, the sight of you in your true colors, will be her best cure for the folly you have led her into."

As he spoke Mr. Mountjoy went to the open window and called.—

"Susan, come here."

And Miss Susan Mountjoy descended from the carriage, and ran up the steps, through the hall, and into the presence of the assembled trio in the dining-room. She was a pretty, sunny-faced girl, clad, as became the midsummer weather, in full, floating robes of white muslin, and a coquettish little hat,—a mass of ribbons, flowers, and lace, so arranged as to delude the eye of man into the belief that it was a bird's nest,—perched on the extreme summit of her head. She cast a hesitating glance at Mr. Frederic Brown, and remained silent until her grandpapa spoke to her in a solemn tone.

"You see this man, Susan?"

"Yes, grandpapa."

"Well, now don't trifle with me, for you have a sad story to hear of his baseness, but answer me one question. When did you last see him?"

"I never saw him before, grandpapa."

"What?"

"I never saw this gentleman before to-day."

"Do you mean to say, Miss Mountjoy," said Miss Bradshaw, "that this is not the man with whom I surprised you on Monday evening?"

"Certainly not."

"Then, Miss Susan," sternly enquired her grandfather, "who was it? His name?"

"Mr. Frederic Bellis," said Susan promptly.

"My wife's brother!" put in Mr. Brown.

"He is Mrs. Brown's brother, I believe, said Susan, "and he has promised to meet me here to-day to explain matters to you all."

"And here he is to keep his word," said a voice at the door, and Miss Susan's real lover entered.

Explanations ensued, many and varied. Some of them bore fruit in true friendship from that day, and some were of slower growth, and did not quite ripen till a certain Midsummer day, six years later, when Miss Susan Mountjoy counted twenty-two years instead of sixteen, and the "ponies" were tangible marriage gifts from Frederic Bellis, Esq. of the firm of Barker, Braydon, and Bellis, bankers, to his wife, grandchild and heiress of Mr. Plantagenet Mountjoy.

There was often a jest between the "*two Freds*," as their ladies called them, about Mr. Bellis' wooing, and if asked by his brother-in-law, how he won his wife, he always replied,—"*Your card, Sir.*"

Benedick.

The Cuckoo.

Oh cuckoo, cuckoo, shy, strange bird,
At length thy welcome voice is heard,
In groves by perfumed breezes stirred.
What time the swallows cross the sea,
From sunny climes in company,
We have a welcome too, for thee.

Oh cuckoo, cuckoo, as I stray,
Companion of the dawning grey,
Thy voice floats o'er the wooded way.
Now it is loud, distinctly near,
Anon like echoes faint but clear,
And ever, bird, it is most dear.

Oh cuckoo, cuckoo, mystic thing,
Guest of the ever-welcome spring,
Loved for the season thou dost sing.
Our fairest periods mark'st thou well,
For when the flower-bells toll the knell,
Of dying spring, thou leav'st the dell.

Oh cuckoo brown, we miss thy notes,
When summer's woodland anthem floats
From many colored songsters' throats.
But never on the listening ear,
Fall thy quaint accents wild and clear,
Till spring-time of another year.

—LEX.

The Theatres.

ROYAL ITALIAN OPERA, COVENT GARDEN.

At this house the Opera is again under the joint management of Messrs. Gye and Mapleson, whose prospectus promises a most brilliant and attractive season. The engagements include those universal favorites Madame Adelina Patti, Madame Pauline Lucca, and Mdle. Titiens. First appearances are to be made by Mdles. Sessi, Olma, Cari, and Madigan: and the list of sopranos and contraltos is completed by the names of Mdles. Vanzini, Locatelli, Bauermeister, Scalchi, &c. Signor Mario again appears, and Herr Wachtel returns after four years' absence. Among the principal tenors, are Signor Naudin, Dr. Gunz, and Signor Marino. The baritones and basses consist of Signori Graziani, Cotogni, M. Petit and Signor Capponi, Signori Tagliafico and Ciampi, Signor Caravoglia, and others. Most of the many important works comprised in the repertoire of the establishment will be repeated, with some novelties and revivals, including Campana's *Emeralda*, Verdi's *Macbeth*, *Medea*, *Le Domino Noir*, *Il Puritani*, *Hamlet*, *L'Étoile du Nord*, and *Dinorah*.

DRURY LANE.

The revival of the romantic drama "*The Peep o' Day*" at this house has been a great success. The piece is admirably acted, and the various sensational scenes are given with full effect on the splendid stage of this theatre. The celebrated Vokes family have appeared in a new and amusing farce entitled "*Phobus' Fix*," which is well received.

The ITALIAN OPERA SEASON commences on April 16th, under the able direction of Mr. Geo. Wood. The company is a very strong one including Mdles. Nilsson, De Murska, Volpini, Levitzky and Trebelli Bettini; Signors Mongini, Betini, Faure, and Mr. Stanley. The performances will include all those operas in which these talented artists have made themselves so famous together with some important and interesting novelties, so that a most successful and interesting season is to be anticipated.

THE NEW QUEEN'S.

Our prediction of a long and successful run for Mr. Tom Taylor's drama "*Twist Axe and Crown*," has been fully verified, as the large audiences who nightly visit this house testify. The scenery and dresses are very tasteful and well-chosen, and the principal actors Mr. and Mrs. Rousby (whose talent is too well known now to need comment,) are well supported by the rest of the company. The drama is preceded by Wallerstem's opera "*Quick March*," in which Mr. F. Matthews appears.

OLYMPIC.

Here we still have the performance commencing with "*Little Emily*" with Mr. G. F. Rowe as Mr. Micawber. It is followed by Mr. Gilbert's "respectful perversion" of the "*Princess*," which has lost none of its amusing attractions. The dresses, scenery, and music are all well arranged, and meet with general approval. Not the least attractive part of the performance is the farce which concludes it, "*Old Gooseberry*."

STRAND.

The latest novelty at this house is a burlesque by F. C. Burnand, Esq. called "*St George and a Dragon, or We are Seven*." It promises to be very successful, in that point resembling all burlesques from the same pen, and produced under the same management.

NEW ROYALTY.

The entertainment at this house commences with Mr. Halliday's drama "*Love's Doctor*," which still meets with great success. It is followed by the famous burlesque "*Black Eyed Susan*." The revival of this charming piece is more successful even than its first production. The acting is spirited, and the songs and dances most amusing. The music, rendered by a perfectly managed orchestra, adds not a little to the attractions of this house; while the scenery, and dresses of the company, always so varied and rich, show a most liberal and artistic spirit in the management. The *Captain Cross-tree* of Mr. Dewar is the perfection of burlesque both in "make up" and acting, and Mr. Danver's dry humor is never better displayed, than in *Dame Hatley's* solemn speeches and grotesque dances, while *Black Eyed Susan* is one of Miss Oliver's most charming impersonations.

MADAME TUSSAUD'S.

The exhibition in Baker Street, interesting to old and young, has this season become especially attractive. In addition to the ordinary attractions of Madame Tussauds' rooms, at this establishment, portrait figures are constantly added of those personages who have made themselves famous or notorious. The figures of Mr. George Peabody is most striking and lifelike. Grisi has also deservedly found a place in the exhibition, and Lord Byron is also represented; and in the "Chamber of Horrors" is a life model of the French murderer Trepmann, taken with great artistic skill.

THE SEASON.—The return of *la belle saison*, the finest portion of the year, has the natural effect of reviving the spirits, restoring the tone of society, and inducing the hope of a better prospect of affairs. Despite, therefore, the trials of the past, the ensuing London season is expected to be extremely brilliant and gay; and the impetus thus occasioned to industry and trade will tend in an important degree to chase away discontent and suffering, and produce peace and plenty in their stead. The coming festivities of the races, the drawing-rooms given by our beloved Sovereign, and the *fetes* and parties of our nobility, will all contribute to the desired result, and the purveyors to luxury and taste are making every provision for the anticipated demand. Among other requisites for the London season, the admirable appendages for the toilette prepared by Messrs. Rowland and Sons will not fail to monopolise their accustomed share of public favour and support. Their Macassar for the hair, Kalydor for the skin, and Odonto for the teeth and gums, are of more than European, they are of universal celebrity, and are used and valued in every quarter of the habitable earth.



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Le Monde 1

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Plat 3

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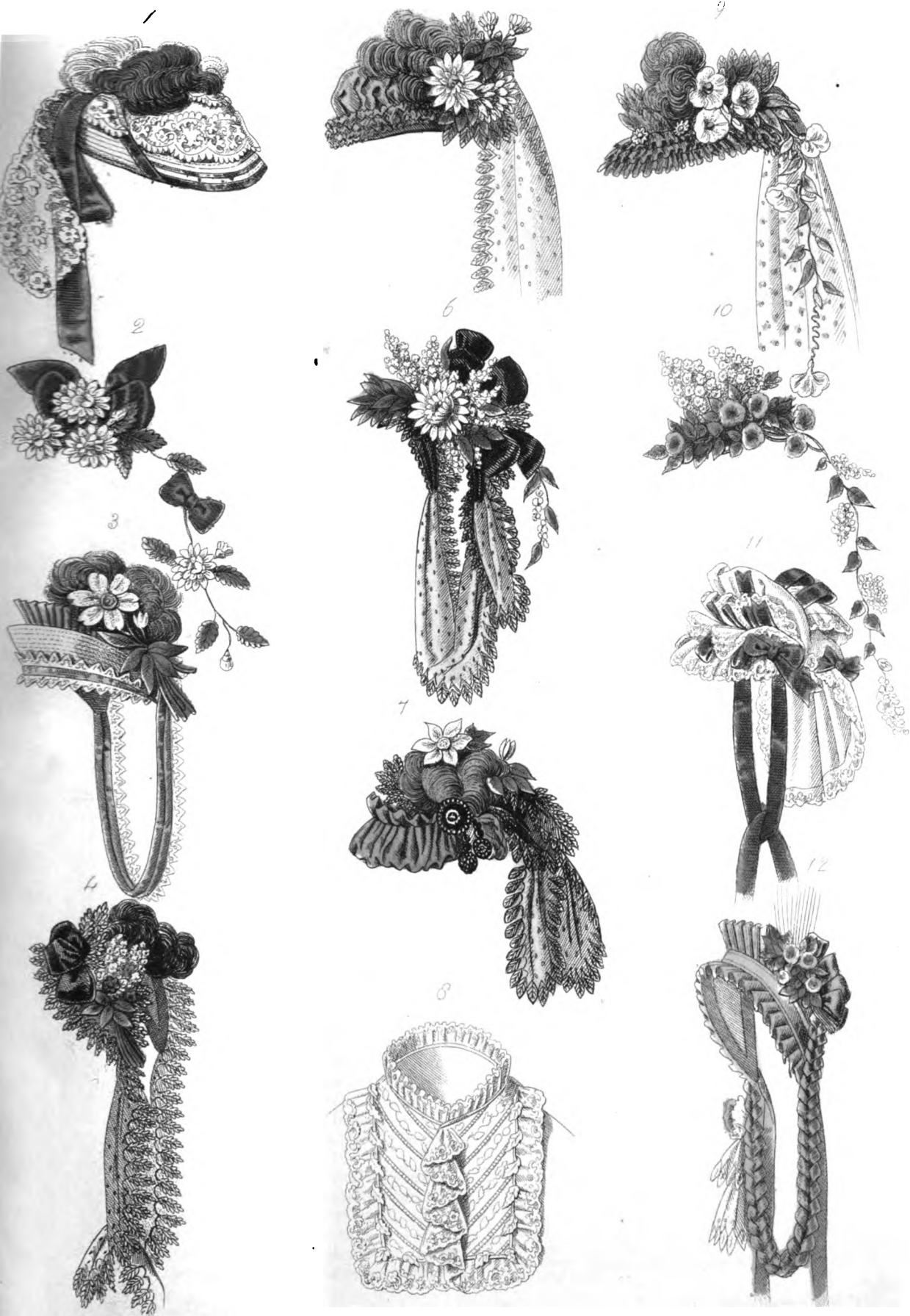


April 1876

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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 557.

MAY, 1870.

VOL. 47

Observations

ON LONDON AND PARISIAN FASHIONS.

We have this month to report several important changes in Fashion, which are now just beginning to develop themselves.

Many Ladies of high rank and Fashion, have all their Morning dresses made only of moderate length, that is to say, with a less amount of train than was worn last season, and from all appearance this style will become more and more in favor. Of course it will take a considerable time before the idea gets fully developed, but Ladies are beginning to feel that there are many inconveniences connected with the long trains. They had indeed, already lost their novelty, but Fashion never changes without many good and substantial reasons for the alteration. We are aware that this is not the generally received opinion;—the uninitiated always imagine that Fashion is simply the result of whim and fancy, or the caprice of some high personage, but those who have been the closest observers, know that Fashion, in all its changes, is only following a general law of progress and improvement.

Another change that is about to take place, is the re-introduction of crowns to Bonnets: this will be a great change indeed, as the large *Chignons* will of course cease to be worn, when this change in the form of Bonnets is established.

The third change that we will name, is in Sleeves. The plain tight-fitting sleeve with epaulettes is losing its general preponderance, and in its place we see the open Venetian sleeve, the Pagoda sleeve wide at wrist, sleeves of half length terminating in a frill or frills, and other styles which will be found in our plates.

Revers are now so fashionable as almost to form a distinguishing feature of the latest styles. We observe these *revers* in all garments whether for indoor or outdoor wear; on skirts, on bodies, on *Bouffants*, and on sleeves: and they are made in immense variety of

form. We will now go into a few details of the styles that are most fashionable.

Dresses are almost always made with double skirts, and generally have flounces at the bottom, headed to match the trimmings of the dress: the exceptions to this rule of flounces, being when the under skirt is of some very bright or novel colored silk; or where a broad band of black silk is placed a little distance from the bottom.—Sometimes the whole under skirt is covered with narrow flounces, or it may be flounced half its length only.

Bouffants and *Paniers* are very fashionable, and are made in every variety of style, as shown on our plates. Sometimes the upper skirts take the *tunique* form, rather longer than the *bouffants*, and not so much caught up.

Large bows and ends at the back of waist are very much worn.

For dress bodies, the favorite form are those with square *Watteau* openings in front, and those with *revers* turned back. We give full-sized patterns of both styles.

Dresses and Jackets *en suite*, are very fashionable.

For out-door wear, there are three styles that are equally in favor, viz.—the tight-fitting *Casaque* or *Basquine*, the short square cut *Paletot*, and the short medium fitting Jacket, cut open at the sides and back as far as the waist. Full-sized patterns of all these styles, have been given in the Magazines during the past few Months.

For Evening Costumes we refer our readers to our March and April Numbers.

THE FULL-SIZED PATTERNS.

We give THREE patterns with our present Number.

The first is a SHORT SQUARE CUT PALETOT, having the bottom of skirt cut open at the sides and in the middle of back, as shown on fig. 1 of plate 2. It fastens to the neck, and has a *revers* laid on flat; the edge of this *revers* is marked on the front by a pricked line, and if the fronts should be preferred *open*, they must be cut off at this line of pricking. The back and front of this pattern are distinguished from the other pieces, by a round hole made in each. The sleeve may be either of the close-fitting form, like fig. 1 plate 2, or of the wide Pagoda shape, like fig. 1 plate 3. We give patterns of both styles:—the shape of the tight-fitting one being marked on the loose one by pricking.

The second pattern is the open CORSAQUE A REVERS, shown on fig. 3 plate 1. It is open in front, and consists of back, side-piece, front, and *revers*; the tight-fitting sleeve should be used, both for this and following pattern.

The Third pattern is the WATTEAU CORSAQUE with square opening in front. For this pattern the same sleeve, back, side-piece, and front as in No. 2 pattern are to be used, but there must be a square opening cut in the chest, and the back must be cut off a little at top:—both these alterations are shown by pricked lines on the front and back.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress of striped *mauve* and white silk; the skirt entirely without trimming. The tight-fitting *Casaque* is of black silk: the back is pleated so as to form two square tabs of different depths, both edged at the bottom by black silk tassel fringe, headed by *biais* bands of black satin and silk alternately, and these are carried up the sides. These tabs are surmounted by a small round pleated tab, similarly edged, and partly concealed by bows and ends of black silk. The front skirts of the *Casaque*, which are square, are caught up at each side by bows of black silk; they are trimmed like the tabs, and have *revers* (edged by the *biais* bands). These pass under the *ceinture* and are carried up to the front of the neck, which is trimmed by a small turned-down collar. The sleeves are large and open (like those of our full-sized pattern), and are similarly trimmed. Bonnet of black lace trimmed with small roses and foliage. *Brides* of black lace.

This Costume is from the MAISON ADOLPHE, *boulevard Montmartre*. The Sleeve pattern is given full-sized.

PROMENADE COSTUME.

Fig. 2.—This Costume consists of a black silk skirt, cut without a train, and trimmed at the bottom by a moderately full flounce, headed by a *biais* band of *Royal Stuart* plaid silk. The sides are trimmed by a row of *papillon* bows of similar silk, graduated in size. Over this, is a *Tunique à Corsage*, of white Cashmere. The skirt is cut open at each side to the waist, and trimmed all round and up the edges of side and front openings, by a *biais* band of the plaid silk. The side-openings are arranged so as to show the bows by which the sides of the black silk skirt are trimmed. At the back of the *tunique* is a full *bouffant*, caught up by broad bands of plaid ribbon, which start from small bows of plaid silk at the front of waist, and terminate in bows and floating ends at the back. The *corsage* is cut square both at back and in front, and is trimmed by a *biais* band of plaid silk. The front is trimmed by similar bands, continued from the edges of openings. The sleeves are square at the bottom and are cut up in front *à la juive*, as far as the

elbow, where they are slightly caught up by small bows. They are trimmed like the other portions of the *tunique*. White muslin *Chemisette* and muslin sleeves *bouillonné*. White straw Hat, edged by *Stuart* plaid silk, and trimmed by green *tulle* and a white ostrich feather.

This Costume is by MADAME GODON, 422, *rue St Honoré*. The open square body may be cut from the second pattern in our No. for DECEMBER last.

COSTUME FOR HOME, OR FOR PROMENADE.

Fig. 3.—Dress and *Casaque* of light brown Sultana. The sides and back of the skirt are trimmed by five pleated flounces of Sultana of a much darker shade of brown, all of which are terminated at the sides, by *papillon* bows; the lower flounce only being carried right across the front of skirt. The top of the skirt is covered by the *basque* of the *Casaque*, and by a *bouffant à revers* lined by the dark Sultana: the points of these *revers* are fastened back by *papillon* bows, and the *basques* themselves are edged by narrow pleated flounces of the darker shade. The *corsage* is open in front, and has *revers* and a collar lined by the dark colored Sultana: in front are also two bows, the lowest placed at the *ceinture*, which, with the bows, is of the dark brown Sultana. The sleeves have deep cuffs trimmed by quillings of dark brown.

This Costume is from the MAISON BOUDET, *boulevard de la Madeleine*. The *Corsage à revers* may be cut from our second full-sized pattern.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress *à deux jupes* and small *Veston en suite*. The lower skirt is of rose-colored silk, and is entirely without trimming. The upper skirt is of checked grey and white silk. It is cut open to the waist in the centre of back, is slightly *bouffanté* at the sides, and is trimmed all round, and up the edges of back opening, by a *biais* band of rose-colored silk. The front of this skirt is trimmed by five bows of rose-colored ribbon. At the back of waist are bows and floating ends of broad pink ribbon. The *Veston* is of the silk like the upper skirt: it is cut open at the back and at each side, and is trimmed with pink silk like the upper skirt, the trimming being carried up each side of front openings as far as the *revers*, which are covered with the pink silk. The *Veston* is fastened at the top by a bow and

ends of rose colored ribbon. Tight-fitting sleeves, with rose colored silk cuffs. White chip hat, trimmed by flowers and rose-colored *tulle*.

This Costume is from MAISON DU LOUVRE, *rue de Rivoli*. We give the pattern of this *Veston* full-sized, with our present Number.

AFTERNOON PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes. The lower skirt is of violet colored silk. It is entirely covered by small flounces of similar silk, each headed by a *rouleau*. The upper skirt and *corsage* are of grey silk. The skirt is open in front, and is caught up, so as to form *bouffants* both at the sides and back. It is edged by a quilling of grey silk headed by a *rouleau* of violet silk. The *corsage* is cut square in front, and has deep rounded *basques* at the sides and back, and a square shaped one in front. The sleeves are tight-fitting as far as the elbow, and have quillings and *engagantes* of grey silk, and are, with the *corsage* and *basques*, trimmed to correspond with the upper skirt. *Chemisette* and under-sleeves of white muslin. White felt hat, trimmed by violet velvet, and white ostrich feathers.

This Costume is by M^{ME}. DELACROIX, 4, *rue de la Bourse*. This *Corsage* may be cut from our *third* full-sized pattern.

COSTUME FOR THE AFTERNOON PROMENADE, OR FOR A FLOWER SHOW.

Fig. 3.—Dress of light blue silk. The bottom of the skirt is trimmed by a flounce headed by a *biais* band, and having above it, two *ruches* of the same silk. Over the dress is worn a *Tunique* of white *Algérienne*, having at the back a deep *Watteau* pleat. It is caught up at each side, and fastened by groups of bows and ends, of sky-blue ribbon. Above the *Watteau* pleat is placed a group of similar bows. The *tunique* is edged round the bottom by a *ruche*, which is continued up the sides of front opening, and passing under the *ceinture* (of blue ribbon,) is carried up the *corsage*, which is open *en cœur*, a group of bows of blue ribbon being placed below the opening. The sleeves have *engagantes* and are trimmed by *ruches*. White straw hat, trimmed by roses and velvet.

This Costume is by MADAME FLADRY, 27, *Faubourg Poissonniere*.

PLATE THE THIRD.

PROMENADE COSTUME.

Fig. 1.—Dress of bright blue silk. The bottom of the skirt is trimmed by a broad pleated flounce headed by a *ruche*. The

tight-fitting *Casaque* is of black silk, and the skirt of this *Casaque* forms two broad pointed tabs at the sides and back. They are edged all round by a pleated flounce, headed by three *biais* bands. Starting from the back of waist, is a pleated *eventail* trimming attached to bows which are also pleated. The *ceinture* is composed of *biais* folds of silk. The *corsage* is open on the chest (*en revers*), and is trimmed by a pleating, and the *biais* bands which are carried round the neck. The sleeves are wide at wrists, have pleated Jockeys, and are trimmed like the other parts of the *Casaque*. White chip Bonnet, trimmed by blue velvet, flowers, and black lace.

This Costume is from the MAISON BOUDET *Boulevard de la Madeleine*. The *Casaque* may be cut from the pattern given with our April No., by a slight alteration in the form of the *Basques*. The sleeve may be cut from the pattern in our present Number.

COSTUME FOR HOME OR PROMENADE.

Fig. 2.—Dress of cream-colored Sultana or Alpaca. The bottom of the skirt is trimmed by a flounce, headed by two bands of lilac silk, each edged on each side by a narrow black velvet ribbon. The upper part of the skirt is covered by four deep pointed pieces of the same material, starting from the waist; two in front and two at the back, all similarly edged. Those in front fall nearly plain, and those at the back are *bouffantés*. Falling over these, are two long floating ends, of the material of the dress, and these ends are turned back à *revers*, the *revers* lined by lilac silk, and edged by double rows of narrow black velvet ribbon. The *corsage* has pointed *basques* with similar edges, which passes under the *ceinture* and is carried up the front and round the neck. The front of *corsage* is also trimmed by four bows of lilac silk. The sleeves are trimmed to correspond.

This Costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

AFTERNOON COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes of mulberry-colored silk. The skirt is trimmed near the bottom, by a broad *biais* band of black silk. Starting from each side of the waist, are two broad pointed tabs of the silk, and starting from beneath these tabs is the second skirt, the upper part of which forms a full round *bouffant*, while the lower part hangs down straight with a moderate amount of fullness, and is rounded at each side. The *corsage* is cut square in front, and has deep *basques* which fall over the *bouffant* and tabs before

named, and this *corsage* and skirt, together with the pointed tabs and the upper skirt, are all edged by a frill of black lace, partially covered by a narrow frill of white lace, and headed by a band of black velvet ribbon. The sleeves are trimmed by double frills at the elbows, headed by lace and velvet, and in front of the *corsage*, is a small *papillon* bow of black velvet ribbon.

This Costume is from the MAISON GAGELIN, *rue de Richelieu*. We give the full-sized pattern of the *corsage* and sleeve.

PLATE THE FOURTH.

YOUNG LADY'S COSTUME.

Fig. 1.—*Dress à deux jupes*. The under skirt is of sky-blue silk, and is entirely without trimming. The upper skirt is of white muslin. The bottom edge is scalloped and trimmed by narrow *valenciennes* lace, headed by a band of muslin insertion. The upper part of the skirt is trimmed by round tabs of muslin similarly edged, and which start from the waist and are carried all round the skirt. The *corsage* is of white muslin: it is cut square in front and is trimmed to correspond. The sleeves are composed of two tabs of muslin arranged to fall over each other, and similarly edged. *Cointure* of sky-blue ribbon fastened by a large bow at the left side.

This Costume is from the MAISON LECERC, *Boulevard des Italiens*. The pattern of *Corsage*, was given in our No. for July, 1869.

PROMENADE COSTUME.

Fig. 2.—*Dress à deux jupes* of pale grey silk. The bottom of the lower skirt is trimmed by five *fluted* flounces, which extend nearly half way up; the uppermost of which, is put on with a narrow heading. The upper skirt is open *en tunique* in front, and is raised *en bouffant* at sides and back, supported by a single *fluted* flounce. Small *Veston* of scarlet Cashmere, edged by a mixed fringe of black silk and gold, headed by a narrow band of black silk between two rows of gold braid. It is trimmed in front by *revers* of the *Empire* form: they are of black silk, are edged with the gold braid and silk, and are square on the shoulders, where they are fastened by a single button of mixed black and gold: they diminish in width as they approach the waist. Pockets are represented at the sides, and the sleeves have deep pointed cuffs of black silk, all similarly trimmed. White straw Hat, nearly covered by black lace, and trimmed by a white

ostrich feather, pink roses, and black velvet ribbon.

This Costume is from the MAISON ADOLPHE, *Boulevard des Italiens*. The *Veston* may be cut from the full-sized pattern given with the February Number.

COSTUME FOR HOME.

Fig. 3.—*Dress à deux jupes*. The lower skirt is of striped rose-colored and white silk. The upper skirt is of rose-colored silk: it is slightly caught up at the sides, and is edged by a broad tassel fringe of the same color, above which is a broad band of white *guipure* lace. The back of this skirt is trimmed by two *bouffants* of striped rose-colored and white silk, the stripes being rather narrower than those of the under-skirt. These *bouffants* start from bows of similar silk at the back of waist, and are terminated by bows and floating ends. The lower part of the *corsage* is of rose-colored silk, and the upper portion is of the striped silk, terminated by a *berthé* of fringe, headed by a band of white *guipure* lace. Sleeves of striped silk, trimmed at wrists to correspond.

This Costume is from the MAISON GAGELIN, *rue de Richelieu*.

PLATE THE FIFTH.

No. 1 is a HAT of Italian straw, having the brim turned up all round, and more particularly at the back. It is trimmed by a double row of black lace, which also forms lappets at the back. The top is trimmed by a *bouquet* of field-flowers, and trails of Ivy, accompanied by red berries, fall over the lappets of lace. This novel hat is by MESDAMES BRIE ET GHOFFIN, *rue de Richelieu*.

No. 2 is a BONNET of Italian straw. It has a crown, and is partially covered by white lace. Starting from a *bouquet* of roses at the left side, a white ostrich feather falls across the bonnet, towards the right side. The *brides* are of maize colored ribbon. This Bonnet is by M^{ME}. DELAMARE, *rue Laffitte*.

No. 3 is a white *tulle* BONNET, edged in front by a double row of narrow white lace, with a *rouleau* of white satin in the centre. Slightly towards the left side is a Bengal rose, with buds and foliage, and at the back is a wreath of white hawthorn, terminating in bows of white ribbon, from which are suspended two lappets of white lace. The *brides* are of white ribbon. This elegant bonnet is by MESDAMES BRIE ET GHOFFIN, *rue de Richelieu*.

No. 4 is a BONNET of Italian straw. It has a crown, and is trimmed on the *inside* of front, by black lace. At the left side are two loops of bright jet beads, and three sprays of leaves formed of the same material, accompanied by a white ostrich feather, which falls across to the other side of the bonnet. The *brides* are of black ribbon and are carried up the sides; and below the crown is a *bouffant* of black spotted *tulle*, edged by lace, and terminating in a lappet. This bonnet is by M^{ME}. DELAMARE, *rue Laffitte*.

No. 5 is a HAT of Italian straw, having a high and slightly tapering crown. The brim is covered by black lace, headed by a *ruche* (also of black lace,) and at the back are bows of black ribbon with long floating ends.

The front is trimmed by three large white Narcissus with buds and foliage, surmounted by a black cock's feather. It is by M^{ME}. HUSBAND, *rue Lafitte*.

No. 6 is a HAT of Italian straw. The brim is slightly turned up in front, and much more deeply at the back. The hat is trimmed by black spotted *tulle*, edged by lace, which falls over the brim at the back. At the left side is a *bouquet* of lilies of the valley, with leaves, and at the right side are large bows of black velvet ribbon. At the back are two lappets of black spotted *tulle*, edged by lace, and they are knotted so as to form a loop, which may enclose the *chignon*, or fall loosely over it. This hat is by M^{ADAME} DEFOURMANTELLE, *boulevard des Italiens*.

No. 7 is a white muslin FICHU. It is composed of double *biais* bands of white lace insertion, and it is edged all round by a double row of narrow lace, in the centre of which is a *rouleau*. The outer edge is trimmed by a frill of white lace. It is fastened on the chest by bows and ends of rose-colored ribbon, the ends edged by fringe. A similar group of bows (but of narrower ribbon), is placed at the left side near the neck. This Fichu is by M^{ME}. HADANCOURT, 19, *Boulevard des Capucines*.

No. 8 is a FRILL or RUFF of white muslin, trimmed at both edges by narrow *Valenciennes* lace. In front are long pointed ends cut into large vandykes at the sides; these ends are trimmed at the outer edges by three rows of lace, and at the inner or front edges by single rows of narrow lace.

No. 9 is a SLEEVE of white muslin, having a cuff formed of rows of insertion and narrow lace, and a *revers* to match, fastened down at the point by a rosette of rose colored satin.

No. 10 is a SLEEVE of white muslin, with a round cuff formed of two bands of white muslin, and two of white insertion, with narrow green ribbon in the centre, and ornamented by rosettes of lace, formed round small green buttons in the centres. This cuff is edged top and bottom by *Valenciennes* lace.

No. 11 is a HAT of Italian straw. The brim is turned up at the back, and is bound all round by black ribbon. The hat is trimmed all round by three *biais* bands of black silk which fall over each other and are surmounted by an upright frill of black lace. The crown is covered by white lilac, and at the left side, near the back, is placed a bunch of half open roses with foliage, starting from which two long trails, dotted with leaves and flowers of white lilac, hang down at the back, accompanied by a black lace lappet. The back of the hat is also trimmed by a black ostrich feather. It is by M^{ME}. DEFOURMANTELLE, *Boulevard des Italiens*.

No. 12 is a BONNET of fancy straw. It consists of two separate pieces, one partially covering the other, and the front is slightly of the *Marie Stuart* shape. It is trimmed all round by corn flowers mixed with wheat ears, and at the back is a *bouquet* of corn-flowers. Strings of yellow ribbon. This bonnet is by M^{ADAME} BAZON, 104, *rue de Richelieu*.

No. 13 is a HAT of Italian straw, with the brim turned up at the back. Round the edge is a trimming of black ostrich feathers, surmounted by a *ruching* of black lace. The crown is covered by black spotted *tulle* slightly full, and the hat is trimmed by violets with foliage, yellow flowers and green wheat-ears. The turned up portion of the brim is covered by a puff of black spotted *tulle*, from which is suspended a lappet, accompanied by a long trail, with violets and green wheat ears. This fashionable hat is by M^{ME}. DELAMARRE, *rue Lafitte*.

No. 14 is a BONNET, the front of which is composed of rice straw, and the back is formed of two frills of black lace, one of which is continued down the sides, to form *brides*, which are of sufficient length to be carried round the neck. The top of the bonnet is trimmed by a large yellow Narcissus with leaves and branches, and a long trail of buds hanging down the left side. It is by M^{ESDMS}. BRIE ET GROFFIN, *rue de Richelieu*.

JOHN ESKE'S RENUNCIATION.

A TALE IN SIX CHAPTERS.

CHAPTER I.

JOHN ESKE.

Slowly, sleepily, with the sunshine on its breast, the river Loddon crept through flat, emerald-green meadows, under many a bridge, through many a fair park, past many a stately house. On one of these bridges, in a park, in sight of one of the largest of these stately houses, sat two men one summer afternoon. The younger of the two, was John Eske, the other Major Horton, his friend, and at the time I am writing, his host. As they sat and talked, there appeared on the gentle eminence in the park beyond them, a party of equestrians, three ladies and four gentlemen. John Eske and the Major both rose and bowed, as the riders passed them at the distance of about a hundred yards. Their salute was gaily returned, and the party rode on. When they were lost to view among the trees of the park, Major Horton said carelessly—

"How well little Milly Chilvers looks on horseback, quite a little fairy."

"She is pretty," assented John Eske.

"Is that all you have to say for a young lady who evidently regards you favorably?"

"Nonsense," replied Eske, "you are joking Horton, Milly Chilvers won't look at a poor man like me, and even,—"

"John," interrupted his friend, "I know womens' ways better than you do; I have studied Milly Chilvers ever since you have been here, and I believe if you asked her to be Mrs. Eske tomorrow, she would consent."

"Horton, you are mistaken, I believe she likes me very well as a friend, but nothing more, and even if she did—"

"Well," asked the Major, "if she did there would be no just cause or impediment on your side I should think. I don't know much about your Cranstown belles, but I think that Milly Chilvers with her golden hair and golden prospects, would rival them successfully.—And," continued he, seeing his friend remained silent, "even if you had left an 'ideal' behind in Cranstown, I fancy you would be yet too wise not to try your luck with *la belle* heiress. Love is very delicious,—indeed I remember the days when even I should have counted the world well lost for it, but now I know from experience that solid, reasonable happiness consorts not with empty pockets, and let me tell

you, John, two thousand a year and golden hair, will not show a preference for you every day."

"You are right there, Horton," said John Eske, "and I believe in a good deal you say, but,—"

"Never say 'but,' John Eske. We shall meet Milly Chilvers at Devonport's this evening. Try your luck, my boy."

The same evening, John Eske went to his room to dress, in order to accompany Major Horton to an evening party, and to meet Milly Chilvers, the banker's heiress. On the writing table in his room lay a letter. He opened and read it moodily, then drawing a chair to the table commenced writing, an answer to it evidently, from his constant reference to the letter. It seemed as though it must be a very hard task, for he penned several sheets only to destroy them. At length warned by the striking of the clock of the flight of time, he hurriedly finished the letter then in hand, and sealed it. His hand trembled slightly as he wrote the address. This letter was intended for "Miss Annie Laurence, Cranstown." He carried it at once to the letter-bag on the hall table, and then hastily dressing, joined his friend.

* * * * *

"You can't be cold, Eske," said Major Horton to his friend as they drove from Colonel Devonport's the same evening, "yet how you shiver."

"Horton, I've taken your advice."

"That's right," said the Major coolly, "and Milly Chilvers—"

"I am to see her father in the morning. She has accepted me."

"John, I congratulate you."

"Don't, Horton,—not just yet."

"Eske," said the Major gravely, "I know what you mean. I've gone through all that myself. My boy, these youthful dreams and fancies interfere with the sober schemes and business of manhood, and if we mean to make way in the world we must, as I did once, renounce them."

"And I will renounce mine," said John Eske firmly.

CHAPTER II.

ANNIE LAURENCE.

"Rat-tat." The letter superscribed to "Miss Annie Laurence, Cranstown," was dropped with three others addressed to Dr. Ray, into the letter-box in the door of that gentleman's house in Cranstown.

Miss Annie Laurence was Dr. Ray's niece, and also his housekeeper, for the poor hardworked parish doctor was a widower with a large family, and Annie Laurence was as a mother to six children, the eldest only eleven years old. When the postman came, Miss Annie Laurence was in the nursery, employed prosaically enough, for the six little Rays were being washed and dressed. There was only one servant in the house, and the doctor's income did not suffice to pay an experienced one, so that Annie's tasks were very nondescript and various. Three of the small Rays were disporting about the nursery in different stages of the toilet, the eldest girl was brushing out a little sister's curls, and the youngest rolling in high glee on Annie's lap under the administration of soap and water, when Dr. Ray put his head inside the door, just for a moment to say "good morning" and give Annie her letter. Laying it down on the mantle-piece, as Annie's hands were unfit to receive it, the doctor hurried away to some tiresome patient, who for a headache had summoned him three times during the last fifteen minutes. Annie was a conscientious girl, and it was not until the six little Rays were all washed, combed, and curled, and had said their prayers, that she opened her letter, murmuring "Dear John," as she did so. While she read it, the maid came and fetched the children away to their breakfast, for Dr. Ray made it a rule that his niece should at least take her meals in peace, and therefore breakfast was always laid for three in the little study—the three so provided for being Dr. Ray, Miss Annie Laurence, and Mr. Alec Stafford, the doctor's sole assistant.

Miss Annie Laurence remained in the nursery reading her letter. She had time to peruse it three or four times, before her uncle's return called for her presence at the breakfast table. Apparently the letter was not a clear one, short as it was, for there came a doubtful look into Annie's eyes which stayed there all day, and for many days after; especially when she read a short postscript to the letter,—*"I shall be in Cranstown next Tuesday week, and then we can talk matters over."* Miss Annie Laurence did not find time during the day to answer her letter, but at night, in her own room, which two little Rays shared with her, she opened her desk, and wrote a few lines to her absent lover. If Annie Laurence had doubts in her mind, she did not name them in her letter. If her words were few, they were sweet and tender, and very womanly,

such as would be treasured above much fine gold by a good man. She sent these tender words to John Eske.

Was he the good man whose meed they were? Time will show.

Then Annie Laurence lay down to sleep, not the sleep of thoughtlessness, for many cares were hers, but the sleep of purity and innocence,—the sleep of trust. It is meet that we should say a few words about Annie Laurence. She was the orphan child of Dr. Ray's only sister, who had died in his house broken hearted by her husband's desertion. Dr. Ray and his wife took the little girl, a mere baby, and became father and mother to her, when her own mother died, and her own father was still unheard of. Annie grew up, a lovely girl, high-principled and pure, a little too proud and select perhaps, a little too anxious about her own dignity for a young girl, but very sweet and amiable when the barriers of reserve were passed by. When she was twenty years of age, Mrs. Ray died, leaving her six little ones to Annie's care. Then the pure gold of Annie's nature was separated from the alloy, and shone out in her daily life, in her constant care of these motherless children. Perhaps it was seeing all this great self-sacrifice, this earnestness of duty fulfilled, which made John Eske first love her, for there were feelings in his better nature which answered to the heights of hers. He was at that time her uncle's assistant, and they had plighted troth to each other, though the chances of their union seemed very far away. John Eske was as poor as Annie herself, though he hoped to do great things in his profession some day. On this hope they had lived for three years, when Major Horton, a distant relative of John Eske's father, had insisted on his leaving Cranstown, and coming on a long visit to his house at Stretton-Leigh. John Eske, hoping for future influence and aid, went, just one year before we found him sitting on the bridge with Major Horton. Major Horton's character may be imagined from his advice to John Eske, as related in the first chapter.

CHAPTER III.

THE FIRST RENUNCIATION.

"I know it is hard to wait, John, but you know we cannot help it. It grieves me too, especially as you have still no better prospect, but we must yet wait and hope."

Annie Laurence and John Eske were walking slowly along the high road leading

from Cranstown to Beverley, a large cathedral town six miles off. Tuesday week had come, and with it John Eske to "talk matters over," as promised in his letter. It was in answer to a gloomy remark of his, that Miss Annie Laurence said the cheery words at the head of this chapter. He did not reply immediately, but kicked a pebble before him in moody silence, until Annie spoke again, and this time it was very timidly.

"You don't mind waiting John?"

"What makes you think that, Annie?" he asked.

"Nothing—only—"

"Annie," he said, "don't misunderstand me, what I am going to say is for your own good. It is wrong of me to keep you bound like this when I cannot marry you." There was deep earnestness in his tone, she heard that, but mistook the cause.

"John," she answered gently, "don't you know that I would rather be what I am to you all my life long, than be wife to the best, or the richest man in the world?" It was a sign that the new heaven had worked in his heart, or he could not have withstood the words, or the tone, or more than all, love's own look which accompanied them.

"Annie," he said hoarsely and desperately, "we must part."

"Must?" she asked, and turning, she read all in his face. She was a just woman though, she would not pre-judge him: by his own words he should stand or fall.

"John, tell me truly, have you another reason than the one you give me?" Though he could not meet her gaze, he felt it on him, and it was impossible to lie before it.

"I have."

"Tell me, then; I have a right to know."

"Then," he answered, defiantly, "released from this engagement, I could—"

"Hush John," she shrieked, "don't say it. I know, you are going to marry another woman."

He turned from her, and both stood still on the high road. For a few seconds there was silence between these two, who had loved each other once so dearly. Annie Laurence spoke first. She came close to his side, and said—

"John, let us part friends. I cannot quite say I forgive you, yet. I am but a woman, and I loved you." As she spoke, she held out her hand. He took it, and he must have been more than man if her sweetness had not touched him. He said—

"Annie, forgive me for what I have said ;

let me atone. Be my wife at once."

But she drew her hand coldly from his and replied—

"You scarcely understand a woman's heart, John, if you think she is to be lost and won as a man pleases. You are not the man I loved so dearly; he is dead and buried in my heart. You are a stranger, bearing John Eske's name, but nothing to me."

He could only bow his head in shameful sorrow, as Annie Laurence completed his renunciation.

To be continued.

Two Sonnets.

1

To what shall I compare thee? Spring's first flowers?
Yea, they are beautiful, but my dear love
Wears not such fragile loveliness, Soft showers
That cool the earth, when breezes cease to move,
In the hot midsummer? Yea these are sweet;
And liketh them thy love hath been to me,
As the parched earth the rain drops long to greet
So my dry, loveless life, gasped,—burned, for thee.
I saw thee,—loved thee; straight life's landscape sprang
Into rich bloom, of love's own varied hue:
And my heart's lately silent chambers rang
With happy melodies; since then, how true
My very thoughts have been to thee, thou knowest,
And still they follow thee, where'er thou goest.

2

Thou sayest I am calm and passionless;
Sometimes I am, and oftener when with thee,
For in the light of thy proud loveliness,
Even eloquence grows dumb through ecstasy.
Yet did'st thou see me in my lonely room,
Tracing by memory's aid thy beauties o'er,
Till happy madness chases all my gloom,
Then thou would'st call me passionless no more,—
Oh! pure, white, better angel of my soul,
One half of my wild love thou can'st not know,
Till we clasp hands beside our long-sought goal,
And wave our victor-wreaths with blameless glow;
Then shalt thou see my heart; for no cloud mars
Love's view, beyond the everlasting stars.

—H.S.

THE PHILOPEKTOS

SKIRT, CORSET, & DRESS IMPROVER.

A New Skirt has been a want of many years; that desideratum is now supplied. The stiffness and absence of comfort in Crinolines having caused them gradually to die out of Fashion, Stephen Dixon (the well known inventor of the Eider Corset,) has supplied this requirement, by his new adaptation of Cork: it can be used as an agreeable and pleasant substitute for Crinoline, or as a quilted Petticoat, or it may be adapted to the skirts of short walking Dresses, in fact it is the perfection of skirts which Ladies have been so long and ardently looking for, come at last. In his new Corset, the inventor has also employed cork instead of bone or other material: it needs no moulding or pressing, but adapts itself to and supports the figure, and is not so liable to break as bone. From the manufacture of skirts and corsets, attention was then directed to the production of Dress Improvers, their unbreakableness rendering them superior to any hitherto produced.

It is too, more than probable, that Ladies dressed in the Philopektos Skirt and Improver would enjoy their Sea-side trips to a greater extent, as less risk would be occasioned when boating or yachting. These excellent inventions are patented in Great Britain, and several Foreign Countries.

The Theatres.

ROYAL ITALIAN OPERA, COVENT GARDEN.

The directors of this house seem determined to make the opera as classical as possible, as shown by the choice of "*Guillaume Tell*," which was followed by Beethoven's sublime work, "*Fidelio*," with Mdle. Titiens as Leonora. It would be superfluous to say any word of praise on the manner in which this accomplished *artiste* performed her part. The Marcellina was taken by Mdle. Madigan, a *debutante* at this house. She promises well in the future. Dr. Gunz reappeared as Florestan. "*Fidelio*" was succeeded by "*Il Flauto Magico*."

ITALIAN OPERA, DRURY LANE.

On April the 16th the season commenced at this house with Verdi's opera "*Rigoletto*." It has been followed in succession by "*Lucia di Lammermoor*," "*Il Barbiere di Siviglia*," "*Faust*," "*Le Nozze di Figaro*," &c. &c. Signor Arditi is the musical director, while Santley, Madame Trebelli-Bettini, and Madlle Ilma de Murska are among the principal vocalists.

THE NEW QUEEN'S.

The historical drama "*Twist Axe and Crown*," still continues to be played successfully at this theatre. "*Quick March*," has given place to "*My Wife's Dentist*," which makes an amusing commencement to the evening's entertainment.

STRAND.

At this house Mr. Burnand's burlesque "*St George and a Dragon*," which has met with a most favorable reception, forms the chief part of the entertainment. It is preceded by a new comedieta called "*Widow's Weeds*." This attractive entertainment concludes with the amusing farce "*A Fish out of Water*."

NEW ROYALTY.

There seems no need of variety at this house from the enthusiastic audiences who nightly witness "*Black Eyed Susan*." It is still preceded by "*Love's Doctor*," and the whole entertainment concludes with "*Rely on my Discretion*." Not the least attractive feature at this elegant theatre is the well-managed and efficient orchestra, whose skill makes the interludes almost as charming as the scenes on the stage.

THE TOILET.—A due attention to the gifts and graces of the person, and a becoming preservation of the advantages of nature, are of more value and importance, with reference to our health and well-being, than many parties are inclined to suppose. Several of the most attractive portions of the human frame are delicate and fragile in proportion as they are graceful and pleasing; and the due conservation of them is intimately associated with our health and comfort. The hair, for example, from the delicacy of its growth and texture, and its evident sympathy with the emotions of the mind; the skin, and its intimate relation to the most vital of our organs,—as those of respiration, circulation, and digestion,—together with the delicacy and susceptibility of its own texture; and the teeth, also from their peculiar structure, formed, as they are, of bone or dentine, and cased with a fibrous investment of enamel:—these admirable and highly essential portions of our frame are all to be regarded not merely as objects of external beauty and display, but as having an intimate relation to our health, and the due discharge of the vital functions. The care of them ought never to be intrusted to ignorant or unskilful hands; and it is highly satisfactory to point out as protectors of these vital portions of our frame, the preparations which have emanated from the laboratories of Messrs. Rowlands: their unrivalled Macassar for the hair, their Kalydor for improving and beautifying the complexion, and their Odonto for the teeth and gums.



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May 1870

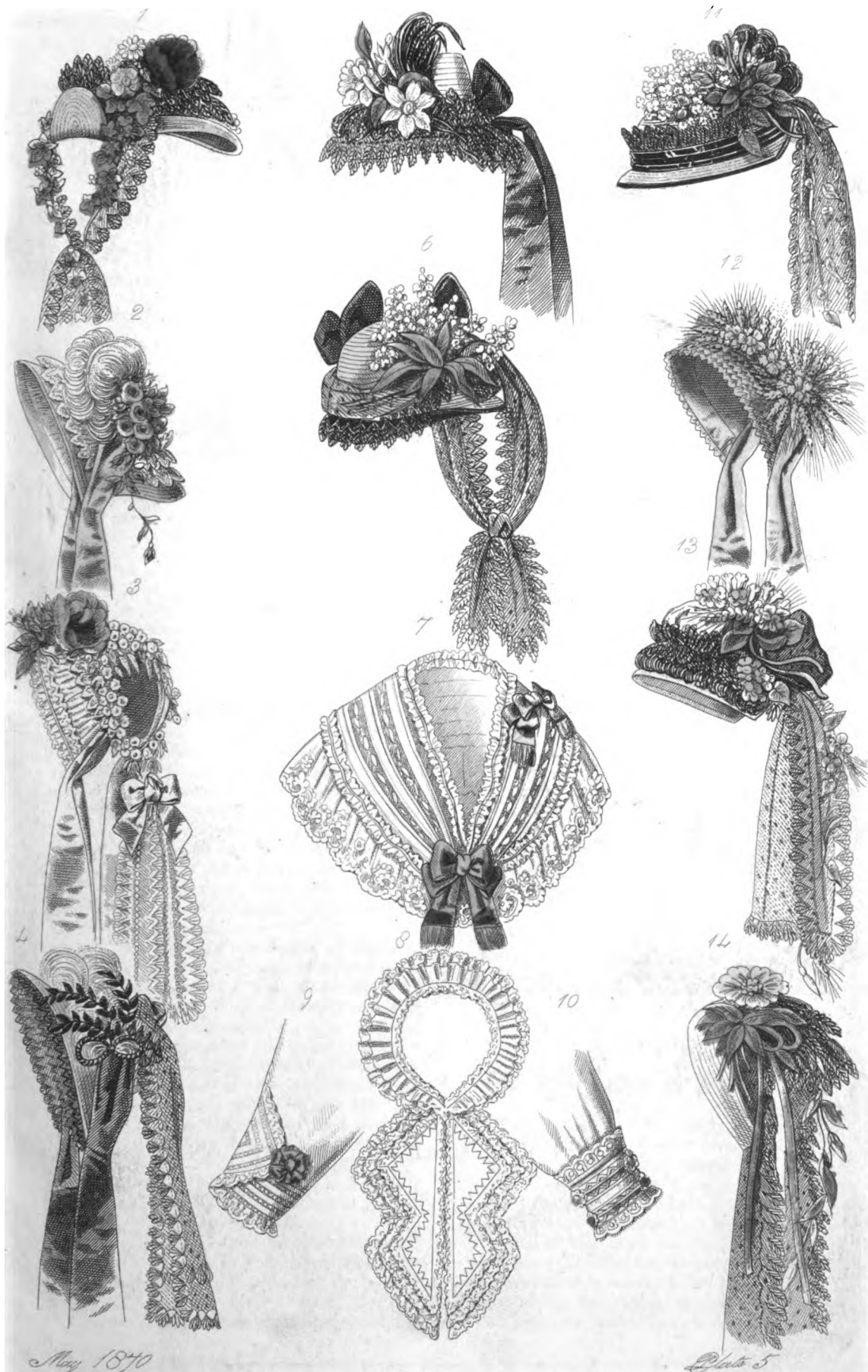
Plate 3

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THE

Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 558.

JUNE, 1870.

VOL. 4.

Observations

ON LONDON AND PARISIAN FASHIONS.

The London Season has now reached its most brilliant period, and the various Flower shows, Fetes, promenades and drives are thronged with the *élite* of Rank and Fashion. The most charming and elegant Toilettes that are being produced, will be found in our Number for this Month.

Our readers by referring to our present series of plates will see the confirmation of those general observations that we made in our April and May Numbers. We there indicated the gradual extinction of the extremely long trains, the great prevalence of the *revers* style, the great change in the form of sleeves, and the consequent gradual discontinuation of epaulettes, the probable re-introduction of crowns to bonnets, and other details which are now too tedious to recapitulate, and which can be at once seen by a reference to our plates, which so fully indicate the prevailing styles, that we need only add a few brief remarks on those styles that will be most worn.

Among the various forms of Mantles, Paletots, &c., the tighter-fitting styles are most fashionable for the Afternoon Promenade; they are most elaborately trimmed, and are frequently made *en suite* with the dress. The square-cut Paletots are considered more suitable for the Morning Promenade, or for young Ladies, especially when made *en suite*: some are made in black silk, and when stylishly trimmed in black lace and quilling, are very elegant for Afternoon wear.

One of the latest novelties is the white Cashmere Drapery, which takes the place of the *bouffant* on fig. 3 plate 1.

Dresses may be said almost without exception to be made *à deux jupes*, the upper skirt being arranged in *panier* or *bouffant* styles.

There is a tendency when skirts are trim-

med with *revers*, to make those *revers* of large size like figs. 1 plate 1, and fig. 2 plate 3. All the fashionable styles of *revers* trimming, both for bodies and skirts, will be found in the present and last Month's Nos.

The most elegant novelties in Ball Costume are given in plate 3; it will be seen that trains are still made for Ball dresses.

All the most elegant and novel forms of bonnets are given in plate 5.

THE FULL-SIZED PATTERN.

N.B. Our patterns are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams are NOT to be allowed for in cutting out.

We this month present our readers with the full-sized pattern of the elegant TIGHT-FITTING CASAQUE or Jacket body *à revers*, the back and front views of which variously trimmed, are shown on the second and third figures of plate 1. This elegant out-door garment has the skirt cut quite separate from the body, there being a seam all round the waist.

The pattern consists of back, side-piece, front, revers, sleeve, and skirt. It is for a Lady of good figure and medium height, measuring about 34½ inches round the chest. The front part of the skirt has the *revers* indicated by a pricked line, and this part is to be turned back as shown on fig. 2, plate 1: there is an opening left over the hips at each side of the skirt, and this opening is of course, to be trimmed to correspond with the rest of the Jacket. The sleeve has a *Mousquetaire* cuff like fig. 2; but of course this cuff may be omitted if preferred, and the wrist may be trimmed like fig. 3 plate 1.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress *à deux jupes* of maize-colored Sultana. The under-skirt is trimmed down the middle of front by five groups of bows of the same material, edged by *rouleaux*. The *Tunique à revers* is trimmed at the bottom by a very broad flounce, surmounted by two much narrower flounces, the upper one headed by a *biais* and an up-

right frill. This *tunique* is turned back *en revers* at the sides, showing the bottom of the under skirt, where it is trimmed by three *biais* bands of Sultana edged by *rouleaux*, and these bands are carried up the skirt, forming three tabs, graduated in length. The *Corsage* is trimmed in front by groups of bows, and at the sides by tabs, which are a continuation of the trimming of the *basque*. The back part of this *Casaque* is covered by a square-shaped tab which starts from bows at the back of waist. The sleeves are large at the wrists, and are trimmed like the skirt and *tunique*.

This Costume is from the FABRIQUE LYONNAISE, MAISON DESPAIGNE, *rue Scribe*.

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of alpaca or merino. The lower skirt is trimmed at the bottom, by three double *biais* bands of *cérise* silk, between each of which, are two narrow *rouleaux*. The upper skirt is open *en tunique* in front, and is caught up at each side, by a group of bows of *cérise* ribbon. It is edged by a single band of *cérise* silk with a *rouleau* at each side. The *Corsage* is open in front, with *revers* and a narrow collar of *cérise* silk. It has also a deep square-shaped *basque* open in front with *revers* turned back; there is an opening at each side, and at the back the *basque* forms two points like fig. 3. The sleeves have broad cuffs of *cérise* silk, and the edges of *corsage* and *basque* are all trimmed like the upper skirt. Straw Hat, trimmed by black ribbon, and white flowers with foliage.

This Costume is by MADAME BRICARD, 38, *rue de Richelieu*. We give the pattern full-sized.

PROMENADE COSTUME.

Fig. 3.—Dress of sky-blue silk. The skirt is cut *en train*, and is trimmed near the bottom by three *biais* bands with double *rouleaux* of white silk, between them. Falling over this skirt is a drapery of rich white china-crepe, edged by a broad fringe. It is caught up at the back of waist, so as to form four points at the back, and is rounded in front. The *corsage* of sky-blue silk, shows the back view of fig. 2, except that it is trimmed by a quilling of blue silk, and a band of white silk, and that the sleeves are trimmed by two rows of quilling accompanied by the white silk bands. White chip Bonnet, trimmed by sky-blue ribbon and scarlet flowers.

This elegant Toilette is by MESDAMES LABRUNE, SEURS, 33, *rue neuve St. Augustin*. The pattern is given full-sized.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress à deux jupes of white muslin. The bottom of the under-skirt is trimmed by a flounce, the lower edge of which is scalloped and embroidered by scarlet wool, and it is headed by a chain embroidery of the wool. The front of the skirt is trimmed by five similar flounces, falling over each other and arranged so as to form a rounded *tablier*. The sides of this *tablier*, are covered by the upper skirt, which is *en tunique* and is edged by a flounce like that on the under-skirt. *Ceinture* of scarlet ribbon fastened by bows and floating ends at the back of waist. The *corsage* is of white muslin: it is cut square both at back and in front, and is trimmed to correspond with the skirt and *tunique*. The sleeves are formed of frills, falling over each other.

This Costume is by MADAME BRICARD, 38, *Rue de Richelieu*, and may be cut from the full-sized pattern given for July 1869.

COSTUME FOR A FLOWER SHOW OR CROQUET-PARTY.

Fig. 2.—Dress à deux jupes. The lower skirt is of rose-colored silk, and is trimmed at the bottom by a very broad *gauffred* flounce of white muslin, headed by a *biais* band of rose-colored silk slightly *râché*, and a narrow quilling of muslin. Above this flounce is a much narrower one, similarly headed. The upper skirt is of white muslin. It is open *en tunique* in front, and forms points at the corners. The back part forms a deep round *bouffant*, edged by a *gauffred* flounce of the muslin, and it is caught up in festoons at the sides, and fastened by large rosettes of rose-colored ribbon, to the front portion of the *tunique*, which is edged by a *gauffred* flounce, headed like those on the lower skirt. The *Corsage* is of rose-colored silk. It is open *en cœur*, and trimmed like the skirt and *tunique*, with the addition of bows of ribbon, and it has a deep point at the front of waist. The sleeves have deep double *engageante* frills of muslin. White chip Hat, trimmed by rose-colored velvet, flowers, and white lace.

This elegant Costume is from the MAISON GAGELIN, *rue de Richelieu*.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of lilac silk. The bottom of the lower skirt is trimmed by a broad flounce headed by a cut *râché*. The upper skirt is caught up as far as the waist at back, in front, and at the sides, and is edged all round by a *râché*. The

Paletot is of black silk. The back of skirt is cut up (in the form of a reversed V,) to about one third the depth of the Paletot, and the open space is filled in by frills of black lace, falling over each other. The bottom edge is trimmed by a flounce of black lace, headed by a *rûche*, which *rûche* is carried round the back opening, and up the edges of front openings. A deep collar with double points both at back and front is imitated by a *rûching* edged by lace, and the space between the two back points is filled by a rosette of black lace, from which are suspended two tassels. The sleeves are cut open at front of wrists, and trimmed with lace and *rûchings* to correspond with the back of the Paletot skirt. Bonnet, trimmed by white flowers and black lace ribbon.

This Costume is from the MAISON DIEULAFAIT, Boulevard de la Madeleine. The Paletot may be cut from the pattern given with the February Number.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress à trois jupes. The under skirt is cut with a train of moderate length, and is of sky-blue silk. It is trimmed at the bottom by a *rûche* of the silk. The second skirt, which is of white muslin, is *drapée*, and caught up at the sides by a tab, composed of two rows of white lace, united by a *rûche* of narrow lace with a blue ribbon in the centre, and on these bands are placed *bouquets* of scarlet poppies and wheat ears. The third, or upper skirt, is of sky-blue silk. It is edged all round the bottom, by a flounce of white lace headed by a narrow *rûche* of lace, with blue piping in the centre. This skirt is caught up in festoons at equal distances, and fastened by small *bouquets* of scarlet poppies and wheat-ears, starting from each of which a narrower *rûche* of lace with the blue piping is carried up to the waist. The *corsage* is of sky-blue silk, trimmed by a narrow *bertha* of white lace, which partially covers two large bows of blue ribbon edged with white and fastened by a scarlet poppy to the back of *corsage*. In front is a *bouquet* of scarlet poppies. *Ceinture* of blue silk edged by white. The sleeves are edged by the *rûches* of white lace.

BALL TOILETTE.

Fig. 2.—This dress consists of an under-skirt and a *tunique à traine*. The under-skirt is of white silk. The front is covered by horizontal *bouillons* of white tulle, extending up about two thirds of its length,

and terminated by a broad flounce of white lace headed by a garland of roses and foliage. Starting from under this flounce at each side is a double *fluted* frill of lace, studded with roses. The *tunique* is of white *Poult de Soie*, and has deep pointed *revers* lined by pink silk, which with the bottom of the *tunique*, are edged by narrow white lace. The points of these *revers*, are fastened back by *bouquets* of roses and foliage, which also serve to raise the back of the *tunique*, *en bouffant*. The *corsage*, which is cut à la *Princesse* in one with the *tunique*, is trimmed by a *bertha* of white lace, headed by a narrow band of pink ribbon, and in front is placed a *bouquet* of roses. At the back of the waist is a group of bows of pink ribbon.

This elegant Ball Toilette is designed by MADAME BRICARD, 33, rue de Richelieu.

BALL COSTUME.

Fig. 3.—Dress of pale green silk; the skirt *en train*, and entirely without trimming. The *Sortie du Bal*, is of white satin, edged round the bottom, by a rich tassel fringe of white, blue and yellow silk. The front is trimmed by a double row of *arabesques* of yellow silk, edged by blue and yellow buttons. The sleeves are large and open, and are sloped up towards the front of the arm. They are edged by the fringe, headed by a row of *arabesques*, and at the top are *arabesques* to correspond.

This Costume is from the COMPAGNIE LYONNAISE, boulevard des Capucines.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes. The lower skirt is composed of alternate flounces of silk,—rose-colored, and pearl grey,—seven in number. The upper skirt is of pearl-grey silk, edged round the bottom, by a *rouleau* of rose-colored silk. It is caught up at the left side, and fastened by a group of bows of rose-colored ribbon with floating ends edged by fringe. The *Corsage* is open *en carrée* in front and is trimmed by four *revers*, lined by rose-colored silk, two in front and two others at the sides which are continued round the neck, forming a narrow collar. It is fastened by rose-colored buttons, and has deep square-shaped *basques*, edged by a *rouleau* of rose-colored silk. The *Ceinture* is of rose-colored ribbon, fastened at the left side by bows and short ends. There are tight-fitting sleeves, and also large open sleeves lined by rose-colored silk and edged by a *rouleau*: the arm-holes are corded by simi-

lar silk. Straw Hat, trimmed by a rose-colored ostrich feather, and yellow flowers.

This Costume is by MADAME FLADRY, 27, Faubourg Poissonniere.

PROMENADE OR CARRIAGE COSTUME.

Fig. 2.—Dress of lilac silk, the skirt is cut *en train*, and is without trimming. The *Casaque* is of black silk. The skirt is hollowed out in the centre of back, so as to form two deep points, which are carried round to the front of waist, and edged by a double *biais* band of *jonquille* silk, which is carried up to the back of waist, dividing the skirt as it were, into two separate portions, in each of which is suspended (starting from the waist), a deep, double, pointed tab of black silk edged by *jonquille* silk and trimmed by *jonquille chevrons*. These tabs float loosely from the waist, and are terminated by tassels, which are repeated in each point of the skirt also. The *Corsage* is trimmed by *bretelles* of *jonquille* silk, between which are placed (both at back and front), upright *chevrons*. The tops of sleeves are trimmed by *bouillons*, crossed by bands of *jonquille* silk. At the wrists, pointed cuffs are imitated by similar bands. Hat of white straw, trimmed by flowers and white lace.

This Costume is from the MAISON GAGELIN, rue de Richelieu.

COSTUME FOR HOME.

Fig. 3.—Dress *à deux jupes*. The lower-skirt is of sky-blue silk. The skirt is cut without a train and is entirely without trimming. The upper skirt is of white muslin. It is trimmed round the bottom by a *gaufred* flounce of white muslin, headed by a cut *ruche* of blue silk: it is caught up at each side, near the waist, by rosettes of blue ribbon with short floating ends. At the back of waist are bows and floating ends of much broader ribbon. The *corsage* is of sky-blue silk. It is cut square both in front and at the back, and is edged by a *gaufred* frill of white muslin, headed by a *ruche* of sky-blue silk. The sleeves are trimmed at the wrists by cuffs of *gaufred* muslin with *ruches* of sky-blue ribbon.

This elegant Costume is from the MAISON SALLER, Rue neuve des Petits Champs.

PLATE THE FIFTH.

No. 1 is a BONNET of white *crepe*, entirely covered by white *Myosotis*. Towards the left side is placed a single corn-flower, with blades of grass. At the back is a *bouillon* of white *tulle*, which is continued down the sides, forming *brides*. This Bonnet is by MADAME MARIE BOIREAU, Boulevard Montmartre.

No. 2 is a PAMELA Hat of rice straw, the brim is turned up in a square at the back, and the hat is trim-

med by bows of black ribbon, mixed with yellow flowers, buds and foliage; a trail of which falls down at the back. There are *brides* of black lace, and also strings of *jonquille* ribbon. It is by M^{ME}. HUSBAND, rue Laffitte.

No. 3 is a round HAT of Italian straw, having the brim turned up at the back. It is trimmed by bows of rose-colored ribbon crossed by a twisted band, and at the left side is a *bouquet* of cowslips. At the right side is a knot of ribbon, with two floating ends terminated by fringe. Just under the brim of the hat, is placed a narrow band of rose-colored velvet, slightly *bouillonnée*. It is by M^{ME}. LEMAITRE, Boulevard des Italiens.

No. 4 is a PAMELA BONNET of rice straw; having a crown and curtain. It is trimmed by bows of black ribbon, and by a *bouquet* composed of a half-open rose with buds, white lilac, and black grapes with leaves, a trail of which is carried round the left side, and hangs down at the back, accompanied by a single floating end of black ribbon. The *brides* are of black ribbon. This Bonnet is by MADAME MARIE BOIREAU.

No. 5 is a HAT (of the *Togque* form), of Italian straw, having the brim turned up at the back. It is trimmed by two bands of sky-blue velvet, and in front, inclining slightly towards the left side, are two large bows and ends of sky-blue silk. Above which appears a *bouquet* of corn-flowers mixed with blades of green grass. At the back of the hat are two long floating ends of sky-blue silk. It is by M^{ME}. KERNERS MARCHAL, rue Laffitte.

No. 6 is a rice straw BONNET, partaking both of the *Pamela* and the *Togque* shape, being round in front and cut up in a square form at back. It is trimmed in front by a *bouquet* of half-open rose-buds with foliage, and at the left side is a garland of ivy-leaves, which is carried round to the right side of the hat, where it is terminated near the front, by a red rose with buds. On the top are two bows of *jonquille* ribbon, and the *brides*, are of black lace, united by a knot of *jonquille* ribbon. Inside the front of the hat, is a *ruching* of black lace. It is by MADAME MARIE BOIREAU, Boulevard Montmartre.

No. 7 is a round HAT of Italian straw, with the brim turned up at the back, and bent in. This turned-up portion of the hat is put on separately, and on the bent part, is placed a long chain of bows of black ribbon. At each side is an *eventail* group of bows of similar ribbon. In front is a *bouquet* of field flowers with a trail. It is by MADAME ESTHER, rue de Richelieu.

No. 8 is a *Pamela* shaped HAT of Italian straw. The brim is lined by sky-blue silk, and is turned up in the front, which is trimmed by a group of bows and a *bandeau*, of sky-blue ribbon. The hat is trimmed all round, by a garland of corn-flowers, with brown and green grass, and a trail hangs down at the back. At the right side of the curtain is a knot of sky-blue ribbon, a band of which is carried round to form the *brides*. This hat is by M^{ME}. DELAMARE, rue Laffitte.

No. 9 is a BONNET of rice straw. It partakes of the *Pamela* shape, and has a crown and curtain. It is trimmed at the left side by a large and a small *Marguerite* accompanied by two light grey ostrich feathers, which fall across to the right side of the Bonnet. The *brides* are of grey silk, having the ends pointed and edged by fringe. The inside of front is trimmed by a twisted *bandeau* and a knot. This hat is by M^{ME}. BRET ET GEOFFRIN, rue de Richelieu.

No. 10 is a rice straw BONNET of the *Pamela* shape, with a large crown and a curtain. On the top is a *bouquet* of field flowers with green leaves and blades of grass. The bonnet is also trimmed by bright green ribbon, which starts from the *bouquet*, and is carried the back of the bonnet, terminating in bows and floating ends at the right side. The *brides* are of green ribbon. Inside the front, is a *ruching* of black lace. This MADAME KERNERS MARCHAL, rue Laffitte.

No. 11 is a *Pamela* BONNET, of rice straw. The left side is trimmed by a *bouffant* of white *tulle* or gauze, with two lappets edged by white fringe. At the right side is a *bouquet* of daisies with red and green grass. The *brides* are of white satin, and the inside of front is

trimmed by *tulle bouillonnée*, and mixed with white daisies and grass. This bonnet is by MADAME JENNY NAVARRE, *boulevard des Italiens*.

No. 12 is a round HAT of Italian straw, with a very small crown, trimmed all round, by black ostrich feather. On the top are a pink, a violet-colored, and a white *Marguerite*, with bows of black velvet. At the back are two floating ends, also of black velvet ribbon. It is by M^{ME}. HUSBAND, *rue Lafitte*.

WISHES.

"W I S H," just four letters joined by rule together,
Making a little word we often use,
A word so light, the breath that stirs a feather,
Will easily pronounce it when we choose.
Our wishes,—some are only careless turnings
From one thing to another, fancy-fraught;
But some are nourished by the keenest yearnings
That ever had their birth in human thought.

Some are so pure, that eyes of angels ever
Are suppliant as they kneel around the throne,
Laying our prayers before the great Life-Giver.
Re-set with words too grand to be our own.
And some are cherished in the heart's recesses,
Like violets blooming in the deepest shade,
And scarce the nearest to our own heart guesses,
How sweet that wish its dwelling-place has made.

And some are radiant as the summer morning;
These draw their buoyancy from hope's deep wells,
And sit, as on a throne, the heart adorning,
Weaving from all around their own bright spells.
Some like the unseen diamond, rough and lonely,
Hope never polishes nor beautifies,
Yet these are precious, though as longings only,
And oft we think of them with tearful eyes.

Some stand alone within our restless bosoms,
Ruling their little separate share apart,
While others, passing by Life's sweetest blossoms,
Ereft sole empire in the longing heart.
Some make us lonely, sorrowful and fearful,
And others, discontented, proud and cold;
Some by their keenness lead us prayerful, tearful,
Back to the burning altar-fires of old;

Back to the shrine our blindness had deserted,
Back to the God who ever hears and sees,
Back to the innocence of days departed,
Oh! God be thanked that wishes such as these—
Remain ungranted, since but for the sorrow
Of hungry longing, all unsatisfied;
We might forget the source from whence to borrow
The gold of patience, seven times purified.

Oh! well it is that stronger hands and purer
Than ours, must hold the balance of our years,
So that each wish He smiles upon is surer,
Although it seem withholden from our tears;
If not the very one we seek with weeping,
(God seeth not as man sees, fond and blind,)
We know all dearest gifts are in his keeping,
And as we trust Him we shall treasure find. —LEX.

JOHN ESKE'S RENUNCIATION.

Concluded from our last.

CHAPTER IV.

AFTER.

John Eske married Milly Chilvers, and settled down at Stretton-Leigh with his wife and father-in-law. At present we will leave him there. And Annie Laurence? She went back, accepting her lover's renunciation, to her old, hard-working, duty-filled life, but that life grew richer in dear charities, fuller of the blessedness born of finished work. The flowers were dead by her pathway it is true, but she felt that they—being faded—were unsightly and unwholesome, so she plucked them up by the roots, and the great Planter put in their places herbs of healing, for her own heart and others. She was quieter than of old, the smile came less readily to her eyes, the snatch of song less often to her lips, but the smile was not the less sweet when there, for its patience, nor the song less thrilling because its burden was of other hopes than earthly love. In time, too, there came deep content into the heart of Annie Laurence; the love which she had given to one unworthy, came back, not in the same form, but broken up and multiplied into many portions, and so deep and full, that no human being that was known to her but had his share. And thus, blessing and blessed, she went on her way. The doctor's little ones grew up into strong boys and graceful girls, and Annie's early care had its rich reward in their grateful affection. So the years passed by until ten were numbered since John Eske's renunciation. It was a calm summer evening, and Annie Laurence sat in the little dingy study, busy with her needle. The younger children were at play in the garden at the back, and Grace, the doctor's eldest daughter was absent, giving a music lesson, for she had succeeded in obtaining pupils, and thus Annie was spared the pain of parting from the gentle, refined girl who had grown up as a younger sister to her. Dear Annie! how sweet and calm she looked as she sat in the mellow sunset at the study window, tints from the colored sky spreading over her dark braided hair, and touching her pale cheeks with a rosy colour. The sorrow was all over now, and rich, deep peace had become the portion of Annie Laurence.

She worked on until the waning light

scarcely sufficed for her task, and then ever busy, she rose, and went to put in their appointed places the articles finished. While upstairs, a knock at the hall-door sounded through the house, and listening, she heard a visitor ushered into the best sitting room, or, as the doctor insisted on styling it, the drawing room. The maid-servant ascending the stairs with a card, met Miss Laurence, who received it and stayed by a window on the staircase to read the name. "Mr. John Eske, Graystoke, Stretton-Leigh," and underneath in pencil, "Do not refuse to see me, I pray you." One moment Annie Laurence paused, but only one. It was just to try her own heart, to ask it one question. That question asked, and satisfactorily answered, she went on to the drawing room, to receive her sometime lover, the man who had once given her up. He was standing with his back to her when she entered, but turned at once, and coming towards her, doubtfully put forth his hand. She touched it with hers, she did not clasp it. She had forgiven him, from the bottom of her heart, and he was now no more to her than another man, not so much perhaps as some, in that he had forfeited her respect, but until she knew why he had come, she could not give him the friendly greeting. He stood holding her hand, for his fingers had closed round it, despite its coldness, and looked into her face for a minute, then he sunk on one knee at her feet murmuring.—

"Annie, forgive me, forgive me."

"Mr. Eske," she gently replied, "rise, I have forgiven you years ago." She drew back her hand gently, as if to raise him, but he knelt on, and said, "Ah! Annie, say one kind word to me, I love you, I have loved you always. Now I am in trouble, sad, sorrowful and alone, and it is the remembrance of your gentleness in the years gone by, which makes me come to you now. Do not spurn me."

"Mr. Eske," she answered gently, "I am a plain woman, if I can aid you or comfort you in any way, I will do so, even for the sake of our olden friendship, but you must rise, and speak reasonably to me, and you must remember also that we are not now the old friends we were."

He rose from his knees, saying, "I know that, Annie, but hear me. I am a lonely man, my wife has been dead two years, my little children are—"

What he was going to add, Annie Laurence never knew, for the door opened, and

her uncle entered, accompanied by a gentleman she had never seen. Dr. Ray was speaking in angry, hurried tones.

"There, Philip Laurence, there she stands, the living likeness of the mother who has gone to rest, and whom you brought to sorrow."

Annie started and looked at the stranger, and John Eske, not having heard the doctor's words, shouted, "Horton, you parted us once, keep off, you shall not come between us again. You tempted me to renounce her once for gold, and I have been cursed with money ever since. You shall not part us now; I say keep off!"

"John Eske," said Dr. Ray solemnly, "is this true? Did this man counsel you so years ago? when you and Annie parted?" Before John Eske could reply, Major Horton said in a whisper, a strange, awful whisper—"It is true, I did so counsel him. By my advice he married Miss Chilvers."

"Then," replied Dr. Ray, "you destroyed the happiness of your own child, Philip Laurence."

"I did not know it," said the unhappy man, "I did not know the name of her he loved, I did not even know you lived in Cranstown."

"Or I suppose," answered the doctor grimly, "you would hardly have accompanied your friend now."

Major Horton turned to the spot where his daughter stood, mute yet, in her great surprise. Some keen memory of the past stirred him, it may be the thought of the mother she so closely resembled, for as he looked at her, the tide of remorseful repentance came in, and flooded the man's hardened soul: he burst into a flood of tears, and his agonized cry rang through the house, "My daughter, my daughter, forgive me!"

CHAPTER V.

A CHANGED LIFE.

Major Horton's repentance was sincere, for he took his daughter immediately to his own home, and made her mistress of his stately mansion at Stretton-Leigh. Perhaps he separated her from her old home and friends more quickly than she or they wished, but that may be because he felt keenly that she had been kept out of her rightful position too long. Dr. Ray, ever kind-hearted, was quite ready to attribute his hasty arrangements to this laudable reason, although a doubt did occasionally

rise, as to whether the Major were not anxious himself to quit, and withdraw his daughter also from, the home and acquaintance of one, who knew his shortcomings and past life so well as Dr. Ray, his dead wife's brother.

Whatever the Major's reasons however, in three weeks from the day of his own discovery, Annie Laurence went to Stretton-Leigh, to enter on a changed life and home. Though for some time she missed her cousins, and all their affection; her own busy life, and her thousand sympathies in the doctor's poor home, and among his poorer patients, Annie Laurence was of too active habits to allow time to be heavy on her hands, and she soon created new interests, and formed new work and new plans in her father's home, and among the poor of Stretton-Leigh. All she did now, too, was on a larger scale, for Major Horton, (whose fortune was inherited from an eccentric old army officer, on condition of taking his name,) was very generous to his daughter's *protégés*, and gave her *carte blanche* as to charitable benefactions. Thus Annie found her scope for doing good widened, and better still, her heart widened with it. Many a hearty proof of her affection found its way into the dingy house at Cranstown, and Annie made herself glad after every little present, for which she chose a place, by picturing how much brighter the room would look when *that* was in. Now and then, not often, for Major Horton did not encourage it, she paid a short visit to Cranstown, always returning to Stretton-Leigh with deeper love, for the place was more really her home, than the grand house over which she ruled as Major Horton's heiress. One of these visits to Cranstown was to be present at the marriage of her favorite Grace Ray, to another favorite, Alec Stafford, the doctor's sometime assistant; now, since Dr. Ray's increased practice, his partner. The little furnished cottage in the suburbs of Cranstown, was kept a secret till the wedding-day, and when the pretty bride sobbed forth her thanks on Miss Laurence's neck, and Alec Stafford, the great, manly fellow, had such tears in his brown eyes that he could not speak, Annie felt as happy as she had ever done, even in the far away days, when that very cottage had once been laughingly chosen as her future home, when she should marry one of Dr. Ray's assistants. And yet Annie Laurence had not forgotten.

CHAPTER VI.

THE LAST RENUNCIATION.

"Father," said Annie Laurence in answer to a remark of Major Horton's, "if you understood me better, you would not think in this way about the matter."

"Annie," replied her father, "I know this, years ago you loved John Eske, and would gladly have married him."

"But I have changed, father," she said, "John Eske is nothing to me now."

"But he loves you, Annie," said Major Horton gravely, "he loves you as dearly as ever. Think how happy you could make him, think what a mother you could be to his motherless children, and lastly Annie, think how greatly I long for it, I who unwittingly parted you once. I should think I had atoned, if I could but see you John Eske's wife before I die."

There was a pause, but Annie did not answer, so Major Horton continued.—

"He is a changed man now, Annie, as much changed as I am, and he is once again the noble hearted fellow whom you first loved, whom I first knew. You have never loved any other man, Annie dear, and it would be so easy to love him again as you used to do. Dear Annie, try to think of him for my sake, for the sake of the repentant old father, who has wronged you so much, but yet who yearns to see his late-loved darling happy before he dies."

Annie came to him in tears, sat at his feet, and looking up tenderly at him, she said.—

"Dear father, would it make you very happy?"

"My child, my Annie, it is all I live for."

"I should be happier single, I think, dear father, with all my work, and my school, and my poor old friends, but if you really wish it greatly—"

"It is all I live for, Annie," reiterated her father.

"Then, father," she answered gently, "I will marry John Eske, I will tell you truly, that I do not love him, but I will do my best to be a good wife to him, and you know how dearly I love little Milly and Edith already."

As Annie was speaking a third person joined them—John Eske. How grave and old he seemed; how different both the men were to the two who had sat on the bridge over the Loddon fourteen years before. After all, Annie Laurence, she whom both had wronged, seemed less altered, less worn and weary than either of them. But An-

nie's sorrow was not of her own bringing, and it was pure and consecrated: for such hurts as these there is always balm in Gilead, and it is in seeking this balm for others that we find it applied—perhaps by the hands of an angel—to our own wounds.

So John Eske had joined the father and daughter. Major Horton, elated by his success, revealed it at once to John. He turned to Annie; a dull pain grew round his heart, for he saw no love-blush on her calm cheek, and he knew then the fires of love had burnt out years ago, and that his hand could never rekindle them.

"Annie," he said, "is this true?"

"Yes, John," she answered, "I will be your wife."

"Annie," he cried impetuously, and not even her father's presence restrained him, "Annie, do you love me? Let me have all the truth."

"The truth," she echoed, "father, shall I tell John Eske the truth?"

"Tell him," sighed the old man.

"John," she said gravely, "the truth shall be spoken between us now, come what will. For the second time in your life, you have asked my hand in marriage. Of the first time, I will only say that I then loved you dearly, dearly, better than my own life. Let the past be past between us. I have referred to it for the last time. Now you say you are still anxious to call me your wife, my father wishes it, and I have consented. You do not take me at my word at once. You ask a question on which the silence of years has fallen. You ask if I love you? I, John, will answer you. No."

"Oh my God!" groaned John Eske, "it is a just retribution."

"John, years ago, when you married, I prayed God to take out of my heart, the love, which however pure and sacred before, then became a sin. He did so. I had loved you too entirely and too strongly for another life-love to take root in the heart from which your image had gone, and God in His mercy gave me other things to care for. He gave me gentle home affections, and children's love, he gave me duties so sacred that they stood in the place of all lighter thoughts and cares, and now, this work, these duties, are all I live for. I could do my duty to you as a wife, and I could, I do indeed, feel as a mother to your little ones. But if you seek love, the deep, the true, the worshiping love of old, I tell you truly, John Eske, I cannot give it you, for I have it not."

She ceased, and there was a long pause.

When John Eske spoke, it was in a husky broken voice.—

"Annie, I gave you up once when you loved me; it is a fitting punishment, that I, loving you better than life now, must, because I cast your love away then, make a second renunciation."

—H. S.

The Theatres.

The present Italian Opera Season is one of great brilliancy. At COVENT GARDEN Mdles Titiena, Adelina Patti and Sessi, Signors Mario, Ciampi, Naudin and Cotogni have appeared in *Medea*, *Don Giovanni*, *Masaniello*, *La Figlia*, *Don Pasquale*, *Il Barbiere*, and other operas, while at DREYFUS LANE the performances have included *Faust*, *Roberto il Diavolo*, *Lucia*, *Somnambula*, and Weber's *Abu Hassan*, which have been most admirably represented by those talented artistes, Mdles Nilsson, Ilma di Muraka, Trebilli and Reboux, Signors Gardoni, Foli, Mongini, and Mr. Santley.

At the theatres there is no special novelty to notice; most of the programmes having remained without change since Easter. Mr. Taylor's play *Twist Aswad Crown*, continues to attract the patrons of the NEW QUEEN'S. *Frou Frou* is being acted in French at the PRINCESS's and in English at the OLYMPIC and ST. JAMES', while the burlesque of *St. George* is proving a great attraction at the STRAND THEATRE.

THE NILE PEN.

Is the name given to the latest improvement in Steel Pens, by Messrs. Macniven and Cameron of Edinburgh. These pens are a most ingenious combination of the best qualities of the well known Waverly and Owl pens: they write with all the freedom of a quill, and possess the great advantage of holding a large supply of Ink.

THE HAIR.—The peculiar structure of this integument of the head, its singular mode of growth and elongation, and the various conditions of delicacy and decay connected with its existence, and its preservation, render it an object requiring paramount care and attention. As a specific for its health and well-being, Rowland's Macassar Oil cannot be too highly recommended. Composed essentially of exotic oils, refined and purified by chemical agencies of exceeding subtlety and skill, and amalgamated with other materials of like rare and costly nature, free from all noxious ingredients, powerful, yet balsamic, efficacious, yet mild; its effects, either in preserving the hair in its original strength and beauty, or restoring it if destroyed by accident or disease, are in many cases all but miraculous, and are recorded by testimonials most numerous in themselves, and certified by the highest authorities. It has obtained the exclusive patronage of Royalty, not only as regards our own Court, but those of the whole of Europe. From its exquisite purity and delicacy, it is admirably adapted for the hair of children, even of the most tender age, and is constantly employed for this purpose in the Nurseries of Royalty, and by the families of the nobility and aristocracy. It is alike suited for either sex; and whether employed to embellish the tresses of female loveliness, or to add to the attractions of manly grace and aspect, will be found an indispensable auxiliary to the toilet both of ladies and gentlemen.



June 1870

Le Monde Élegant

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June 1870

L. Lais

Le Monde Élegant



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Le Monde Éléphant

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June 1870

Plat. 11

Le Monde Élegant



THE Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 569.

JULY, 1870.

VOL. 47

Observations

ON LONDON AND PARISIAN FASHIONS.

The principal characteristic of the present style of Walking dresses for Afternoon Promenade, is that they are nearly all made *en suite*, that is to say the Dress, *Casaque*, or Paletot, are all of the same material, and trimmed to correspond. This is a great change from former seasons, when suits were chiefly used for Morning wear, and rather simply made and trimmed. Now, these dresses *en suite* are made in the richest materials, and trimmed most elaborately, while the Black silk Paletot or Mantle is becoming less and less worn. The Paletots and *Casques* worn with these dresses, present of every variety of form. Some of them are of the loose or square form: others fit a little closer at the back and sides, but have the same square appearance at front: others again are quite tight fitting, with short Jacket or Jockey skirts. Another style is tight fitting, open in front *à revers*, and has a *basquine* skirt of moderate depth.

Skirts for the Promenade, either Morning or Afternoon, are not this season worn with those long trains, so fashionable a few seasons past; and the extremely short skirts are also gone out of favor. The fashionable style of dress skirt is now but just to reach the ground in front, and with a very slight train at back. In front they are made plain; full at sides and back.

Flounces are becoming more and more fashionable, as will be seen by our plates, fluted or quilled flounces seeming to have the preference.

As we stated in our former No., there is a great change gradually taking place in the form of sleeves. For outdoor garments, the open or Pagoda form of sleeve, is much worn. For dresses, *engageantes*, or frills from the elbows to the wrists, are very fashionable: another fashionable form is shown on plate 1.

In trimmings for dresses, narrow *blais*

bands of bright colored silk or satin are very fashionable, and fringe and lace are also worn. Narrow white lace is a very elegant trimming for the new Maize or Apricot colored silks.

Ball and Evening dresses are still made with trains, and generally have double skirts. *Revers* of colored silk are often worn, one of the newest styles being shown on plate 3.

There are many striking novelties in the forms of Hats and Bonnets. The Pamela form is very stylish. For the details of shape and trimming, we refer our readers to our plates.

THE FULL-SIZED PATTERNS.

N. B. In Cutting out, no allowance is to be given for the seams.

We present our readers with THREE full-sized patterns this month.

The first pattern is the PRINCESS BASQUINE, fitting plain at front and slightly defining the figure at back, as shown by fig. 3, plate 2. The pattern is for a Young lady rather under the usual size, and consists of back, front, and sleeve; there are openings left at the bottoms of side seams and of back, the tops of these openings being indicated on the patterns by notches. The sleeve is not of the plain tight form shown on the engraving, but is of the open form at wrist. In putting in the sleeve, the front seam is to be placed opposite the notch cut in the armhole of the front pattern.

Our second pattern is a SQUARE WAISTED BODY FOR A LITTLE GIRL 8 years of age, represented on plate 4, fig. 2, and plate 5, fig. 8. We have given the back, side piece, and front, which are all marked by 1 round hole pierced in the centre.

The third pattern is a FULL MUSLIN BODY FOR A GIRL, about 8 years old. The pieces of this pattern are all marked by two holes, and consist of back, front, and full sleeve, of the form shown on fig. 2 plate 4.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress *à deux jupes*. The lower skirt is of lemon colored Sultana. It is trimmed at the bottom by a broad fluted flounce of apricot-colored silk, partially cov-

ered by a similar but much narrower flounce, headed by a *biais* band edged on each side by a *fluted* frill. The narrow flounce and heading are twice repeated at equal distances up the skirt, the whole being, in each case, edged by a narrow white *guipure* lace. The upper skirt and *corsage* are of apricot-colored Sultana. The skirt is open *en tunique* in front, and round at the back, and is edged by a frill of white *guipure* lace, headed by a double *biais* band of the Sultana. It is caught up at each side and fastened at the waist. The back of this *tunique* is partially covered by a deep round *basque* slightly pleated, and falling over which are two nearly square shaped tabs which start from bows at the waist, and which are, with the *basque*, edged by white *guipure* lace, with a narrow *biais* band above it. The *Corsage* has small pointed *basques* in front, and is trimmed *à bretelles* by *biais* bands of Sultana edged by lace, and which terminate at the waist. Starting from between them, a *biais* band is carried up the centre of back, to the neck. The sleeves are *bouffantes*, are drawn into a band just below the elbow, and are terminated by a frill, narrow in front, and deep at the back. Round Hat, covered by white lace, and trimmed by pink ribbon and white lace lappets.

This Costume is from the COMPAGNIE LYONNAISE, boulevard des Capucines.

CARRIAGE COSTUME.

Fig. 2.—Dress of sky-blue silk. The back of the skirt is trimmed by a rounded *bouffant*. The Mantelet is of white Cashmere. It forms two points at the back, and is cut up the centre, and laid over from left to right, so as to form a third point, the whole of the Mantelet as well as the back opening, is edged by a silk fringe of mixed colors, headed by velvet to match.

This Costume is from the LIEU DES NATIONS, rue du Faubourg Montmartre.

COSTUME FOR HOME OR PROMENADE.

Fig. 3.—Dress *à trois jupes*, of grey Japanese silk. The front of the lower skirt is trimmed by a series of oblique flounces falling over each other, and the edges of which are bound by violet colored ribbon. The second skirt, is a long *tunique* open and rounded at the sides, and has a train of moderate length. It is edged by a flounce, headed by a double *biais* band of violet silk. The bottom of the third or upper skirt, is edged by a similar flounce, headed by two *biais* bands of the violet silk. It is caught up at each side of front and fastened by bands or tabs of violet silk, which start from the waist, and are

terminated by thick tassel fringe. The back of this skirt is caught up *en bouffant*, by two similar bands. Falling over the back of *bouffant*, is a group of bows of violet ribbon, attached to the *Ceinture*, which is fastened by a rosette in front. The *Corsage* is open in front, and has *revers* and a collar of violet silk. The sleeves are trimmed by *biais* bands and tabs of violet silk, to correspond with the upper skirt.

This Costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines, and may be cut from the full-sized pattern in our April Number.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of blue *Failla*. The bottom of the skirt is trimmed by a broad flounce of *jonquille* colored *Failla*. This flounce is edged by two frills of blue *Failla*, and headed by two frills of the *jonquille* color, above which are three *biais* bands one of *jonquille*, and the others of blue, *Failla*: the whole of this trimming is surmounted by two upright *gauffred* frills of *jonquille Failla*. At the back of each of the skirts are two broad square shaped tabs of *jonquille Failla*, edged and trimmed like the skirt, and *bouffantes* at the top, and in front is a round draped *tablier* of *jonquille Failla*, similarly trimmed. The *Corsage* is of *jonquille Failla*, and has at the back, a deep square tab, edged like the rest of the dress, and surmounted by the bows and floating ends of the *ceinture*, which is composed of bands of blue and *jonquille* silk. Similar but narrower bands (edged by a *gauffred* frill), are carried round the neck and down the front of *corsage*. The sleeves are wide at the wrists, and are cut up at the back, and trimmed like the other portions of the dress. Bonnet of white lace and blue ribbon.

A black lace Shawl or Mantle may be added to this Costume, which is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

MORNING PROMENADE COSTUME.

Fig. 2.—Dress *à deux jupes*, and *Veston en suite*, of grey silk. The bottom of the lower skirt is trimmed by a flounce with very little fulness, headed by a *biais* band of grey silk, bound on each side by *cerise* silk, above which are placed, at equal distances, two similar bands. The bottom of the upper skirt is edged by a tassel-fringe of grey silk, headed by two *biais* bands of *cerise* silk.

This skirt is caught up at the left side and fastened by a rosette. The *Veston* is slightly rounded in front, and is fastened by a row of *cérise* buttons placed between two *biais* bands of *cérise* silk. It is edged at the bottom by a tassel fringe, and has a pointed collar of *cérise* silk. The sleeves are large and open and are cut square from the front, and edged by fringe headed by a band of *cérise* silk. There are also tight-fitting sleeves with bands of *cérise* silk at the wrists. Straw Hat, trimmed by flowers and black velvet ribbon.

This Costume is from the MAISON GALLOIS GIGNOUX ET CIE. Boulevard de la Madeleine.
MORNING WALKING COSTUME.

Fig. 3.—Dress à deux jupes and *Veston en suite*, of Fawn colored *Batiste*. The bottom of the lower skirt is trimmed by three flounces scalloped out at the edges, and trimmed by fringe of the same color; and each headed by a *biais* band of the *Batiste*. The upper skirt is hollowed out at the sides, and is edged by a flounce of white *guipure* lace, headed by an insertion of similar lace, placed between *biais* bands of the *Batiste*. Two rows of this trimming are carried up to the waist, at each side of the spaces hollowed out, and between are diamonds formed by *biais* bands. The *Veston* is cut up at the back and at each side, and is trimmed by *guipure* lace headed by the insertion and *biais* bands, two rows of which are carried up the centre of the back. The sleeves are similarly trimmed. Straw Bonnet, trimmed by roses and white lace.

This Costume is from the MAISON DES-PAIGNE, rue Scribe.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes. The lower skirt is cut *en train*, and is of striped white and Metternich green silk. At the bottom are three separate rows of trimming, each composed of a narrow flounce of white lace, above which is a *bouillon* of pale green silk, headed by a double *biais* band of the silk, edged on each side by narrow white lace. The upper skirt is of pale green silk. Starting from the front of waist, it is sloped to form a deep point at the back, and is trimmed by three flounces of white lace, (*Application d'Angleterre*), each headed by a band of silk and a narrow white lace edging. The *corsage* is of pale green silk, and is trimmed *en berthé*, to correspond with the lower skirt, and on the chest is placed a *bouquet* of scar-

let carnations with foliage. At the back of waist is a group of bows of green ribbon, with two short ends.

This elegant Ball dress is by M^{ME}. BRICARD, 33, Rue de Richelieu.

BALL COSTUME.

Fig. 2.—Dress à deux jupes. The lower skirt is entirely composed of horizontal *bouillons* of pink muslin, the upper skirt is of pink silk. It is open *en tunique* in front, is rounded at the back, and is caught up *en bouffant* at each side, and fastened by a *rosette* of white lace with a rose in the centre. This skirt is edged by a flounce of white lace, headed by a wreath of green leaves. The *corsage* is of pink silk. It is cut square both in front and at back, and is trimmed by wreaths of leaves arranged à *bretelles*, and crossed by narrow frills of white lace similarly headed. Bands of pink silk, edged by narrow lace and covered by wreaths of leaves, supply the place of sleeves. At the left side of waist is a *rosette*, like those on the upper skirt, and at the left angle of the *corsage* is placed a rose.

This Ball Costume is from the MAISON GAGELIN, Rue de Richelieu,

BALL COSTUME.

Fig. 3.—Dress à deux jupes of white muslin. The bottom of the lower skirt, is trimmed by a broad pleated flounce, headed by vandykes of blue silk, edged by narrow white lace. The upper skirt is cut open at the right side, for about half its depth, and turned back to form *revers*, lined by blue silk, and edged by narrow white lace, the back portion being slightly deeper than the front. The skirt is caught up just above this opening, and fastened by a *bouquet* of field flowers, and at the left side, by a similar but smaller *bouquet*. The *corsage* which is of white muslin, is trimmed *en berthé*, to correspond with the lower skirt, and on the chest is placed a *bouquet* of field flowers. The sleeves are partially concealed by the *berthé*, and are composed of single *bouffants* of white muslin.

This Ball Costume is from the MAISON PINAUD ET MEYER, 30, blvd. des Italiens.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress à trois jupes. The under skirt is of white muslin, and is trimmed by four *gauffred* flounces of the same material, each headed by a *biais* band of *mauve* silk. The second skirt is also of white muslin: it is cut open at the left side, and is trimmed

all round, and up the edges of the side opening, by a gauffred flounce headed like those on the under skirt. At the top of the side opening, are placed several loops of *mauve* ribbon with floating ends. The third or upper skirt and the *corsage à la Polonaise*, are of *mauve* silk. The skirt is hollowed out at the sides, so as to form a point in front and also at back, and it is edged by a *gauffred* flounce of white muslin, put on with a heading and a band of silk. Starting from the front of *ceinture*, are loops of ribbon which hang over the skirt. The *corsage* is edged by a narrow *gauffred* frill of muslin, and the sleeves, which are of white muslin, are trimmed at the armholes and wrists, by *gauffred* frills, headed by bands of the silk.

This elegant Costume is designed by M^{ME}. EDMÉ. PARIS, boulevard de la Madeleine.

YOUNG LADY'S COSTUME.

Fig. 2.—*Dress à deux jupes*. The lower skirt is of *cerise* silk, and is entirely without trimming. The upper skirt is of striped white and grey silk. It is cut open at each side, and slightly caught up and fastened by pointed *revers* of silk edged by two narrow bands of black velvet ribbon. The *corsage* is cut square, and is trimmed at the top by a band of *cerise* silk, edged on each side by narrow black velvet ribbon. Over the body is worn a *basquine*, cut square in front, and trimmed by two *revers* of *cerise* silk, edged by black velvet ribbon, and from these *revers*, a band of *cerise* silk similarly edged, is carried over the shoulders and across the back. The front of *basquine* is fastened by a row of buttons, and has *revers* of *cerise* silk. There is also another square shaped *basque*, which starts from the sides of the waist (attached to the *ceinture* of scarlet silk), and is cut up in the centre of back. The short silk sleeves, as well as the whole of the *corsage* and *basques* are trimmed by the bands of *cerise* silk, edged by black velvet. Chemisette and long sleeve of white muslin. Straw Hat, trimmed by a garland of roses, and black velvet ribbon.

This Costume is from the MAISON CHARVEL, rue de Richelieu.

MORNING PROMENADE COSTUME.

Fig. 3.—*Dress of maize Sultana*. The back part of the skirt is trimmed at the bottom by three pleated flounces, of which the centre one is the widest, and the top flounce is put on with a heading edged and lined by sky blue silk, and arranged to form a series of vandykes. The front is trimmed by two, instead of three flounces, the upper one similarly headed. Each breadth of the skirt is

divided by a *rouleau* of blue silk. At the back, starting from the waist, are two deep square shaped tabs with a pleat in the centre of each, and in front is a line of short round *tablier drapé*, trimmed to correspond with the skirt. The neck and front of *corsage* are trimmed by a pleated frill, with a heading lined by sky-blue silk, and it has square *basques* cut up at the sides, and shorter in front than at the back. These with the tabs before-named, are edged by *rouleaux* of sky-blue silk. The sleeves are cut up in a rounded form at the back of wrists, and are trimmed like the *corsage*. Straw Hat, trimmed by roses and black lace.

This Costume is from the COMPAGNIE LYONAISE, boulevard des Capucines.

PLATE THE FIFTH.

No. 1 is a *Toque* HAT of rice straw, having the brim turned up, and lined by scarlet velvet. It is trimmed by ruby-colored ribbon, twisted together, and terminated by bows with long loops to form floating ends: on the bows are two large plums, with a trail composed of foliage and smaller plums. On the top is a branch of plums and foliage. This hat is by M^{ES}MS. BRIE ET GEOPHIN.

No. 2 is a coarse straw BONNET with the brim turned up in front, and lined by maize-colored silk. It has a crown, and is hollowed out at the back. The right side of the hat is partially covered by maize-colored gauze, which is carried over to the left side and terminates near the back, by three bows with two floating ends rounded and trimmed at the extremities by fringe headed by *rouleaux*. At the top is a *bouquet* of field-flowers. Inside the front of the hat are field-flowers and black lace. The *brides* are composed of black lace continued from the sides, and there are also strings of maize ribbon. This Hat is by M^{ME}. HUSBAND.

No. 3 is a HAT of rice straw, with a crown and curtain. The brim is turned up in front, and lined by sky-blue silk. The hat is trimmed by folded bands and bows of sky-blue ribbon, on which is placed (near the front) a *bouquet* of ivy leaves and berries. A wreath of *Myosotis* (Forget-me-not), is carried along the left side, terminated at the back by a trail, accompanied by ivy with berries. The inside of front is trimmed by a broad *ruche* of sky-blue ribbon. *Brides* of similar ribbon. It is by M^{ES}MS. BRIE ET GEOPHIN, rue de Richelieu.

No. 4 is a rice-straw BONNET having a crown. The brim is turned up in front and lined by black velvet. The hat is trimmed by red berries and foliage, and by two sprays which are carried towards the back, falling on each side the crown. At the back are bows of black velvet ribbon. The sides of the hat are trimmed by *ruches* of black lace, which also form the *brides*; and there are strings of black velvet ribbon. It is by M^{ME}. MARIA BOIREAU, Boulevard Montmartre.

No. 5 is a *Toque* HAT of fancy straw. At the base of the crown, which is very pointed, is a garland of large rose buds with foliage, and lilies of the valley, and a small *bouquet* is placed at the right side near the top of the crown. At the back are bows and floating ends of white ribbon. This hat is by M^{ME}. DELAMARRE, rue Laffitte.

No. 6 is a CAP composed of white *guipure* lace and rose-colored ribbon. In the centre of front is a group of four bows of ribbon surmounted by a small knot with two bands of ribbons, which terminate in floating ends at the back. There are also bows and floating lappets of

guipure lace at the back. This cap is from the MAISON COLBERT, *Boulevard des Capucines*.

No. 7 is a *Fichu*, composed of crossed folds of white muslin, and edged by a frill of *Valenciennes* lace, headed by an insertion and by points of embroidered muslin. It is from the MAISON LESIRE, *Bld des Capucines*.

No. 8 is a YOUNG LADY'S DRESS *a deux jupes*, of white spotted muslin. The upper-skirt is caught up at the back and sides, by *papillon* bows of scarlet velvet or black ribbon. The *corsage* is square, and is trimmed by a pleating of similar ribbon. Sash to correspond.

No. 9 is a BONNET of Italian straw, having a crown and curtain. The brim is turned up in front, and lined by sky-blue silk. The bonnet is trimmed by bands of sky-blue ribbon, and at the top and sides are *Marguerites* with foliage. Starting from these, a long loop and a floating end of ribbon fall over the back of the hat; and slightly towards the right side of the curtain is a knot of ribbon with a small *bouquet* of *Marguerites*. The inside of front is trimmed by a *ruche* of black lace with a *bouquet* of *Marguerites*. *Brides* of sky-blue ribbon, continued from the outside. This Bonnet is by M^{ME}. BARON, 104, *Rue de Richelieu*.

No. 10 is a BONNET of rice straw, having the front edge turned up and lined by black velvet. The bonnet is trimmed by bands of black ribbon velvet, and a long spray of pink apple-blossom, which falls over the crown and hangs down at the back, mixed with loops and floating ends of black velvet ribbon. Inside the front, is a *bandeau* with bows of similar ribbon, and the *brides* are continued from the band of velvet ribbon which crosses the curtain. This elegant bonnet is designed by M^{ME}. JENNY NAVARRÉ, *Boulevard des Italiens*.

No. 11 is a BONNET of rice straw having a round crown. The brim is turned up and lined by black velvet. The crown is covered by black lace, which forms a lappet at the back, and is slightly caught up and fastened by bows and ends of black ribbon. The front and sides of the bonnet are trimmed by *Eglantine* with buds and foliage, and a long trail of grass. Inside the front is a *ruche* of black lace, at the right side of which is placed a single flower of *Eglantine* mixed with some grass. A band of black velvet ribbon crosses the front of the bonnet. It is by M^{ME}. MARIE BOIREAU.

No. 12 is a rice straw bonnet, having the curtain hollowed out. The brim is slightly turned up and lined by black velvet. The bonnet is trimmed by folds of black *tulle* which also forms a large bow, and terminates in floating ends at the back. On the folds of *tulle* is placed a long spray of yellow acacia, with leaves. The *Brides* are of black velvet ribbon. It is by MADAME MARIE LEMAITRE, *Boulevard des Italiens*.

FADING AND FADELESS.

Youth's rosy cheeks alas! must fade,
Deep wrinkles in our brows be made,
The vigour of our frames depart;
But if we live our lives aright,
There is no power in time to blight
The Spring-time of the heart.

O! he who liveth but for pelf,
And striveth but for sordid self,
Brings Autumn drear and cold;
Whilst he who liveth for mankind,
His chief wealth strives in Heaven to find,
His heart can ne'er grow old.

HOME.—There is hardly a man in the world does not feel his pulse beat quicker when even after a short absence, he finds himself nearing home. A common place this,—often said, often written, but there are common-places, delicious, ever fresh truths which seem like daisies on the world's highways; it is hard not to stop and gather them sometimes.

THE CURATE'S WIFE.

CHAPTER I.

The calm summer night had fallen like a blessing on the tired eyes of Nature, and hushed all sounds by its own stillness. Under the quiet moonlight, two figures were walking along the alleys of an old-fashioned garden, in deeply earnest conversation. One was a slender, white robed woman with soft small hands clasped lovingly over her companion's arm. That companion was a man, —a man in every sense of the word, tall, stalwart, broad-shouldered, with ardent love-looks in his big, brown eyes, tender tones in his voice, and true nobility in every word he uttered.

"I promise to take care of you, Margaret," he was saying, "I know I can take care of you when you belong to me. It is when miles and miles of weary space lie between, when it would take fearful hours to come to your aid when you needed me, it is then that I feel how powerless even such love as mine must be."

"I know you will guard me, Ralph," she answered. "I trust you fully, I was never so happy as now I am your promised wife. Mine has not been a happy life, I have known poverty, dependence, and even"—She checked herself hurriedly, paused a moment, then went on.

"There are some things I have known that I cannot even tell you, Ralph, such utter misery that I could not let you share, though it is only a memory now, and if I am sad sometimes in thinking of it, you will be generous, and forbear to question me. I know you will, and in time I shall forget,—Yes, I pray God I may forget."

There fell a silence, deeper than the hush of the night, between the lovers, and only the nightingale's song was heard across the silver brook, which divided the garden from the woodland beyond. Ralph Hawthorn broke it.

"Margaret," he said in a low tone, "is it a sin?"

"No, no, not mine," she whispered, "not my sin, oh! Ralph, believe me. It is sin, but not mine."

"I do believe you, dearest, and all the more readily that there has been a sorrow in my life, born of another's crime. My story would be as sad as yours, my Margaret, but we shall find happiness in each other, and we shall both forget."

A little while longer they talked in the

still garden, and then parted for the last time before that union which should wed each to each until Death parted them. One week after, they were married, and went away to the simple little home, which, as curate of a country town, was all Ralph could offer his bride. But it was all she wished, who was a poor friendless girl, earning her scanty living among strangers by the few talents she possessed. To her the tiny white cottage, with the China rose-tree trained round the wooden porch, the small circle of grass-plot called by courtesy a lawn, the low, dark rooms and simple furniture, without a single chair or table not in actual use, were as a new Eden. It was a haven of refuge from the cold cruel world without, it was the first home she had known, it was the roof that sheltered the dearest one on earth—her husband. Therein lay the magic spell which lurked in every corner of the unpretending home, for never was man better, more purely loved, than Ralph Hawthorn, by the friendless orphan he had chosen for his wife. Each was alone in the world but for the other, and each had a full capacity for loving; therefore every tie which, until they met, had straggled alone, vainly seeking some answering tendril to cling to, and twine with, joined at once in their mutual love, and were bound fast for ever. Months passed away unnoticed, save for their swift flight, and the affection which hallowed the simple bridal grew holier and stronger, when it had taken root by the dear home hearth, and was sanctified by the silent sacrifices, the earnest thought and care of united home life.

CHAPTER II.

It was a bright frosty morning early in December. The snow lay like a light sprinkling of down on the tiny lawn and on the hedge which separated the residence of the curate and his wife from the high road. Margaret was busily arranging the breakfast table, singing cheerily as she did so. An open door showed her husband in the room beyond, writing until the meal was ready. Margaret during her preparations espied the postman, a rare visitor, entering the gate. She went at once to the door, to receive the two letters. One she saw was a tradesman's circular, and the other—

Margaret Hawthorn's heart stood still as she read her husband's name on the letter, written by a hand whose penmanship could not be mistaken by her. Was the blight

which had desolated her girlhood coming with deadly wings on her married home! Sick and dizzy, she yet remembered, that as the postman had not knocked, her husband was yet unaware of the letter's arrival. She walked with unsteady trembling steps up to her bedroom, and as silently as she could, locked the door. She threw herself on her knees beside the bed, and placed the letter before her. "How did it happen?" she moaned, "how did he find me out?" She rocked herself to and fro in tearless anguish and despair, till suddenly a thought crossed her mind. "How do I know he knows of my marriage, and if he did he would have written to me, not to Ralph?" Again she took up the letter, and examined it. "Shall I burn it?" she thought, "shall I burn it, this silent foe of my peace?" But then the strong sense of right and wrong came to her aid, and Margaret Hawthorn rose, determined for the right.

"Whatever it contains, I will take this letter to my husband." And she did so, laying it before him on the little study table, and leaving the room. How that morning passed Margaret Hawthorn never knew, for Ralph remained hour after hour in his study, silent and signless. All hope passed from her mind, and a vague frenzy was taking its place, when between twelve and one Ralph Hawthorn called, "Margaret, come down," from the little drawing room. One moment she paused; one hurried, agonized moment, to cast herself prone on the floor, praying in wordless misery for strength to endure, and then she passed out and down the staircase to meet her husband. His face was very pale, and bore traces of some deep feeling in recent play. He took one of his wife's hands and gently placed her in a chair. Then seating himself he drew the letter forth. From out a mist over heart and brain Margaret heard him speaking.

"Margaret, my dear, do you remember my telling you once I had known great sorrow?"

"I do."

"The time has come, dear, when it becomes best for me to tell you the nature of that sorrow, for I want your help and advice."

"The letter," she said hoarsely.

"I will explain that in its proper place dear. I will say what I have to say in a few words. You have never heard me speak of my father or his family?"

"Never," she faintly responded.

"Because, dear, it was my sorrow. My

father was murdered."

"Murdered," she cried.

"Murdered, Margaret, cruelly murdered. When I was a boy, quite young, as far back as I can remember, mine was a happy home, I had no mother, she died in my infancy, but her place was supplied to me by my father's sister, a lovely girl twelve years his junior. My father loved her devotedly, she was the sunshine of home. It is too sad a story to linger on, Margaret; this bright young girl was deceived cruelly, and left her home with a heartless adventurer, who finally abandoned her for another woman, whom he afterwards married. The poor, broken-hearted girl, who crept home to die, was found one morning on the door-step of our home, and my father took a solemn oath to avenge her, as he saw the poor blighted form laid to rest. He did avenge her with his life. He met the wretch who had killed her, and struck him. At the same moment the man drew a pistol and fired. My father fell, and his antagonist escaped. He lived a few hours, long-enough to tell me, boy as I was, the story, and make me as eager as himself for revenge. I sought the man far and wide, until, compelled by necessity, I took the vows of the Church upon me, and then I resolved to forget him. My story is at an end, Margaret, but here is the sequel." He held out the letter.

A deadly terror, as much more horrible than her former fears, as the midnight is darker than the twilight, grew into Margaret's mind as she listened to her husband's story. She took the letter, and read the few hurried lines it contained. It was written by a dying hand, asking Ralph Hawthorn's forgiveness for the crimes of the past, and begging the curate to come to the writer at once, that he may crave that forgiveness in person. It was signed "Walter Singleton." It was true then. The room swam round, to her dizzy vision, and then the unhappy woman fell senseless on the floor.

* * * * *

CHAPTER III.

Margaret Hawthorn was the daughter of Walter Singleton, her mother was the woman for whom he had forsaken poor, trusting Adela Hawthorn. On her death-bed Mrs. Singleton had confided to her daughter the whole story of the murder, but without naming the parties, and revealed her father's real name. Shortly after her mother's death, her father disappeared, and Margaret, after selling a few trinkets which were all

she possessed of her mother's property, was fortunate enough to obtain a situation as nursery governess in the family where Ralph Hawthorn met her. Of their brief happiness I have spoken. Margaret's dread at seeing her father's letter, was that her husband would by some means discover that she was the child of a murderer, but little did she dream that the case was yet more dreadful, for her father had taken the life of her husband's father. Poor Margaret! there seemed no way of escape for her, from the fearful net which another's crime had woven round her. She lay on the sofa in the twilight that evening, listening to the melancholy wind blowing round the cottage. Ralph, on her assurance that she was better, had gone out to see a sick person, and early on the morrow he had decided to go to the dying man with his message of Christian forgiveness. She lay still musing, vainly seeking some plan, but discovery seemed inevitable after his interview with her father. "He may forgive a dying man," she thought, "but oh! he must hate me, I cannot bear it, I cannot look in his face after. What must I do? what can I do? All at once the thought crossed her mind to leave her husband, to go out into the world again. It would not be so bitter after all, as his heart estranged, his love gone.—She rose to her feet, the impulse was so strong it hurried her on without her will. "I will go," she murmured, "I will go, I can bear loneliness and want, but not my darling's altered looks, not my darling's changed love."

"I will go at once," she went on vaguely, and stepped out into the hall, which was all dim and dark. She crept upstairs, and threw herself on the bed with passionate sobs. Awhile she gave vent to her sorrow, and then with unaltered purpose she descended to the dining room, and scrawled a few hasty lines to her husband, begging him to forget her, and not to seek her. Then wrapping herself in a thick shawl, she put her purse in her pocket, stayed a moment in the hall to remember when the next London train passed a little out-of-the-way station, where she was not known, and then opened the hall door and stepped out. A bitter wind met her face, and drove her back a moment. In that moment she thought, "I must have his likeness, I must have it," and leaving the door half open, she went back into the room to secure the last treasure. It was a faithful portrait, and she waited to give one last look before she went forth for ever. What was there in the calm

brown eyes she saw? what was there in the earnest mouth? Unspoken language, mute eloquence, for Margaret Hawthorn sank on her knees murmuring, "Ralph, I will trust you. I will take my fate only from your lips." One more look at the picture, one eager passionate kiss, and she rose to her feet.

"Margaret!"

Had the picture spoken? Nay, but in very flesh and blood Ralph Hawthorn stood beside his wife.

Kneeling at his feet, her face hidden in his breast, her voice broken with wild sobbing, Margaret Hawthorn told her story.

"Margaret, did you know me so little that you doubted me even for a moment?"

"Forgive me, forgive me," she cried passionately wreathing his neck with her arms.

They stood by a death-bed together the next day but one, and the sight of his child's happiness, was Walter Singleton's best assurance of his own forgiveness.

—H. S.

THE OLD SOLDIER.

An old man now, with wrinkled brow.
My fighting days are over,
White tombs and cold, and dark brown mould,
My brave companions cover.
That last long sleep, so still and deep
The truest friends will sever;
My comrades rest on earth's green breast,
God keeps their souls for ever.

Two sons I had, the first brave lad,
In boyhood fought beside me;
Tho oft o'er-matched, he always watched,
Lest evil should betide me.
Once in the strife he saved my life,
His sword the death-thrust parried;
Nor did he yield till from the field,
My fainting form was carried.

With bayonet good, in foeman's blood,
My brave boy wrote his story,
And while I lay half dead that day,
He fought his way to glory.
The best die first,—the meanest, worst,
Earth's bosom longest cumber,
My true son died in manhood's pride—
Oh! peaceful be his slumber.

My second joy, my sailor boy.
Full lonely is the pillow,
Where rests his head, for he lies dead,
Beneath the sun-kissed billow.
Oft when alone, my heart makes moan,
To think that no friend's weeping,
By memory stirred, can e'er be heard,
Above where he is sleeping.

Nor gay flower spring, nor sweet bird sing,
But only wild wind's clatter,
Or mournful note from sea-birds' throat,
Or rain's incessant patter
Upon the deep, to lull his sleep,
A mournful requiem wailing,
I only crave to tend his grave,
But tears are unavailing.

But all shall meet, and all shall greet,
Brave comrade, father, brother,
When skies are fled, and time is dead,
And each shall know the other.
Yea, though the sea hath buried thee
My sailor! God is stronger;
And when His word on high is heard,
She'll hide my son no longer.

The Theatres.

The Opera Season has been full of interest during the past month, the principal novelty being the production at COVENT GARDEN of Signor Campana's new Opera *Emeralda* first performed at St. Petersburg: the principal part was taken by Mlle. Adelina Patti, who displayed all that grace of acting and of vocalisation that distinguish her. At DRURY LANE *Roberto*, *Rigoletto*, and other favorite Operas have been given in admirable style. The French *Opera Bouffee* seems now to be in great favor with the London public, as shown by the success of *La Grande Duchesse at the Princesses*, *Le Petit Faust* at the LYCEUM, and the *Princess of Trebisonde* at the GAIETY. There are no changes of importance to notice at the other Theatres.

LADIES travelling, or during the promenade or the aquatic excursion, and otherwise exposed to the scorching rays of the sun, will find Rowland's Kalydor a most refreshing preparation for the complexion, dispelling the cloud of languor and relaxation, allaying all heat and irritability, and immediately affording the pleasing sensation attending restored elasticity of the skin. Composed of choice exotics of balsamic nature, utterly free from all mineral admixture, and pleasing and delightful in its effects, Rowland's Kalydor tends to neutralise the action of the atmosphere upon the skin, and to promote that healthy action of the microscopic vessels, by which its general well-being and the beauty of its appearance are so essentially promoted. Freckles, sun-burns, tan, spots, pimples, flushes, and discolorations fly before its application, and give place to delicate smoothness, and the glow of beauty and of bloom. Its purifying and refreshing properties have obtained its exclusive selection by her Majesty the Queen, the Court, and the Royal family of Great Britain, and the several Courts of Europe; together with the *elite* of the Aristocracy, from the sultry climes of India to the frozen realms of the Czar. The heat of the summer also frequently communicates a dryness to the hair, and a tendency to fall off, which may be completely obviated by the use of Rowlands' Macassar Oil—a delightful, fragrant and transparent preparation, and, as an invigorator, beyond all precedent. Rowlands' Odonto, or Pearl Dentifrice, is a white powder, compounded of the rarest and most fragrant exotics. It bestows on the teeth a pearl-like whiteness, frees them from tartar, and imparts to the gums a healthy firmness, and to the breath a pleasing fragrance.





July 1870

L. L. L.

Le Monde élégant

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July 1870

Plat. 3

Le Monde Élegant



July 1870

Plat. 4

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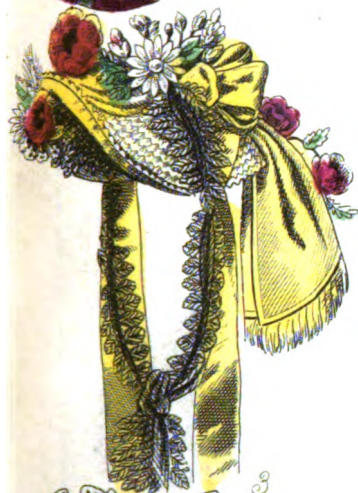
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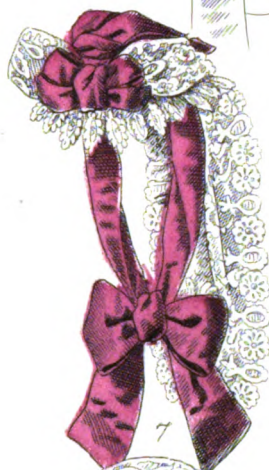
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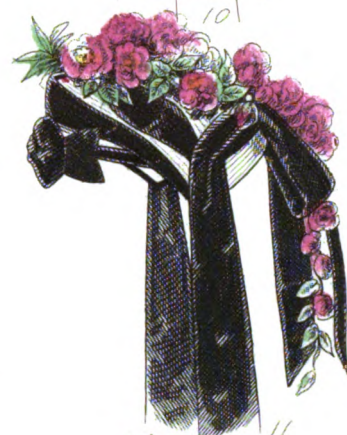
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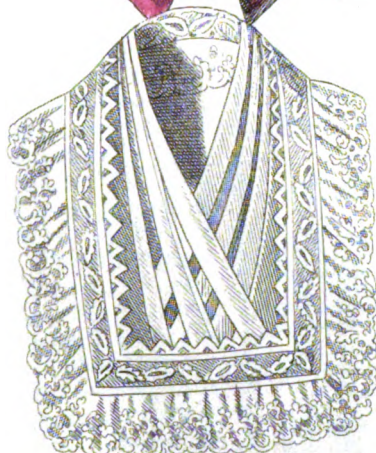
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July 1870

Plate 5

Le Monde Élegant

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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 560.

AUGUST, 1870.

VOL. 47

Observations

ON

LONDON AND PARISIAN FASHIONS.

The close of the London and Parisian Season has now arrived, and the Fashionable World has sought the invigorating breezes of the Seaside, or the calm retirements of Country life ; but splendid as they have been in the season just ended, dresses to be worn at the Seaside, and at the mansions of our Aristocracy, often surpass those that have been worn in London or Paris, during the height of the Season. Our readers on referring to our plates of Costumes, will find no falling off in this respect. There are Morning dresses for the Country Mansions, there are the most elegant Ball Toilettes, and the richest and most appropriate Dresses for the Croquet Party, the Pier, or other Seaside Promenade. The third figures in our first and second plates are very suitable for the Croquet party. For Morning Promenade at the Seaside fig. 2, plate 1 is very elegant, and so is fig. 2, plate 2 for the Afternoon Promenade. In returning from the Bath, the hood and cape fig. 1, plate 2, will be found very convenient. Ladies are not now wearing such exaggerated Seaside Costumes, as were worn for this purpose some years since.

In our former Numbers we have gone minutely into all the changes of Fashion for this season, and we now only have to report a continuation of the styles therein named.

Dress skirts are neither made extremely short, nor with very long trains : they are cut just to the ground at front, and a little longer at back, never in any case having a greater amount of train than is shown on fig. 3 plate 4, except for Evening dresses, when Trains are still worn.

Flounces are becoming more and more fashionable : most skirts have one or two flounces at bottom : and for striped materials

these flounces are generally cut on the *biais*.

Dress Trimmings are of various styles : for Seaside wear, bands of black velvet or silk, are very fashionable. *Râchings*, quillings, and lace, are also much used. Fringe and *passementerie* seems to be less in favor.

In the form of Sleeves there is great variety. *Epaulettes* are almost discarded ; the close fitting sleeves have generally cuffs of some kind or another, like fig. 3 plate 1, figs. 2 and 3 plate 2, and figs. 1 and 3 plate 4. Wide or open sleeves are very fashionable, see fig. 1 plate 2, and fig. 2 plate 4.

One other observation we will make, is that great favor is just now being shown for Hats, in preference to Bonnets.

In our next Number the series of early Autumn Costumes will be commenced.

THE FULL-SIZED PATTERNS.

N.B. Our patterns are all cut for Ladies of medium height and of proportionate figure : measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description. All allowances necessary for the seams, are already given to these Patterns, so that the seams are NOT to be allowed for in cutting out.

We this month present our Subscribers with THREE full-sized patterns.

The *first* is that of the OPEN BODY, shown on fig. 3 of plate 4. We have not given the sleeve, because any close-fitting sleeve will suit this pattern. It consists of back, side-piece, and front, and is for a Lady measuring about 35 or 35½ inches round the chest.

The *second pattern* is the BOUFFANT TUNIQUE or UPPER SKIRT, shown on the same figure. The half skirt consists of two pieces ; the *Front*, which forms a short pointed *tunique*, is without fulness at waist, the side which is joined to the *bouffant*, being marked by two cuts. The large piece is the *Bouffant*, which is full in at waist, as shown by the pricked lines. The fulness of the *bouffant*, at the place where it is caught up at the sides, is increased by the pleat or V which is taken out under the bow of ribbon. One side of this V is larger than the other, and is to be slightly full or gathered in ; the side which joins to the *tunique* is marked by two cuts, and the *bouffant* side of this seam is longer, and is to be slightly full at the bottom.

The *third pattern* (the pieces of which are all marked by a round hole in the centre), is a SEASIDE JACKET FOR A LITTLE GIRL, about 8 or 9 years old. It is a very elegant Jacket for out door wear, and may be made *en suite* with the dress, or else of scarlet or blue Cashmere. It is cut to define the figure slightly, without, however fitting at all tight.

Description Of the Plates of Costumes.

PLATE THE FIRST.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress à deux jupes, and Pelerine en suite. The lower skirt is of blue Cashmere, and is entirely without trimming. The upper skirt, *Corsage*, and sleeve, are of apricot colored Alpaca. The skirt is caught up at the sides, so as to form a *bouffant* at the back. The *Pelerine Mantelet* is of blue Cashmere, like the lower skirt, and is edged by black silk fringe headed by black velvet ribbon. It is round at the back, and has two long square-shaped tabs in front, edged by black velvet ribbon and fringe. These tabs are fastened in at the waist, by a band of black velvet ribbon, terminated at the back by a group of bows. The *Pelerine* is fastened by black buttons with loops of cord, and at each side is an opening edged by black velvet ribbon. The neck is trimmed by a pointed collar. Straw hat, trimmed by black velvet ribbon.

This Costume is from the MAISON CHARAVEL, rue de Richelieu.

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes. The lower skirt is of striped grey and white cotton. It is trimmed by a band of *cérise* silk, edged on each side by a narrow quilling of the cotton with a piping of *cérise* silk. The upper skirt is of grey *Batiste*. It is edged by a flounce, headed by a band of *cérise* Cashmere, and is caught up at each side. The *Par-dessus* or loose Mantle is of *cérise* Cashmere. It is composed of three distinct pieces, the back, which is round, and the front and side pieces, which are square and pointed, and are arranged to fall over and partially conceal the back. Each of these separate pieces, is trimmed by black stamped velvet, and edged by a silk tassel fringe of the same color. A double row of the stamped velvet is carried for a short distance up the centre of back. The Mantle is also trimmed by a deep hood with three points and lined by black velvet and trimmed by stamped velvet and by four black floss silk tassels. In front are two similar tassels. Straw Hat, trimmed by *cérise* velvet.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of violet colored silk. The lower skirt is trimmed by

broad and narrow bands of black silk, each edged on one side only, by a *rouleau* of scarlet silk. The upper skirt is cut open on the left side, as far as the waist, and has large pointed *revers* which, (with the bottom of the skirt,) are edged by a quilling of the silk, headed by a scarlet *rouleau* and a band of black silk ribbon. This skirt is caught up *en bouffant* at the back, and in the open space between the *revers*, appears a deep pointed tab of silk, edged to correspond. The Veston is of black cloth: it is cut up at the back and at each side, and is edged all round, and up the sides of all the openings, by a *rouleau* of scarlet Cashmere, just above which is a stitching of scarlet silk. At each side of the back opening, is a tab of scarlet Cashmere, with a button at each end. There are pockets of scarlet Cashmere, and at the left side of the chest is a smaller one. The cuffs are of scarlet Cashmere, and are, (with the pockets), ornamented by buttons. Straw hat, trimmed by black velvet ribbon, and a white ostrich feather.

This Costume is from the MAISON DU SAUVAGE, Boulevard des Italiens.

PLATE THE SECOND.

COSTUME FOR HOME OR FOR THE SEASIDE.

Fig. 1.—Dress à trois jupes. The under skirt is of blue Cashmere, and is cut just to reach the ground. It is entirely without trimming. The second skirt is of white Cashmere. It is trimmed at the bottom, by four bands of black velvet ribbon. The third or upper skirt is also of white Cashmere, and is edged by a single band of the velvet ribbon. It is cut up at the back (the sides of opening being similarly edged), and is caught up *en bouffant* both at back and at each side, and is fastened by bows of black velvet ribbon, those at the sides slightly raise the second skirt also. The *Corsage* and sleeves, which are large and open, are trimmed to correspond, and the *ceinture* is also of black velvet ribbon; for outdoor purpose, the head is covered by a *capelin* hood of blue Cashmere trimmed by black velvet ribbon, and having a quilling of the Cashmere round the front. In the point of the hood, is a black floss-silk tassel, and the cape is similarly edged but without the quilling.

PROMENADE OR CARRIAGE COSTUME.

Fig. 2.—Dress à trois jupes of maize colored foulard *des Indes*. The bottom of the under-skirt is trimmed by two pleated flounces, the upper one slightly narrower than the other. The second skirt is trim-

med by a double *biais* band, edged at each side by a narrow quilling of violet silk. The third or upper skirt, forms a deep round *panier* at the back, and in front consists of two square *basques à revers* of violet silk. The round piece is slightly raised *en bouffant* in the centre, and is edged by a flounce headed by a *rouleau* of violet silk, which is carried round the *basques*. On each *revers* are placed two large buttons covered by the Foulard, and also two long button-holes. The *Corsage* is trimmed by a collar of violet silk, edged by a band of the foulard. In front are three groups of bows of violet ribbon. The *ceinture* (of violet silk similarly edged,) is fastened at the back, by a rosette, starting from which are loops and floating ends. The sleeves have *revers à la Mousquetaire*, of violet silk, and on each *revers* are two buttons with long button-holes. In each floating end of the sash, are two similar buttons and button-holes. Small hat of violet velvet, trimmed by *Marguerites* and black lace. For walking, a black lace Mantel would complete this elegant Costume, which is from the MAISON BOUDET, *boulevard de la Madeleine*.

MORNING WALKING COSTUME.

Fig. 3.—Dress *à deux jupes*. The lower-skirt is of white cotton, with green and black stripes. The bottom of this skirt is trimmed by a broad *biais* flounce. The upper skirt is of pale green silk: the bottom is scalloped out and bound by black velvet, and above the scallops are two bands of black velvet ribbon. The skirt is caught up at the sides and is slightly *bouffante* at the back. The *Paletot* is of white Cashmere. The front parts are cut separately from the back, and imitate a sort of short waistcoat. All the edges of the *Paletot* are bound by black silk, above which are two rows of black floss silk stitching. On each side (at the points where the front pieces are joined on), are placed three jet and steel buttons, starting from which are anchors of twisted black and white silk. The fronts are fastened by similar buttons, and near the bottom are two anchors of black silk. The collar, cuffs, and pockets *à la Mousquetaire*, are of black silk with double rows of stitching, and silk binding. The binding round the bottom of the *Paletot*, is carried partially up the centre of back and at each side, terminated by jet buttons. Straw hat, trimmed by black velvet ribbon.

This Costume is from the MAISON DU SAUVAGE, *boulevard des Capucines*.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress of white silk. The bottom of the skirt is trimmed by three *gauffred* flounces, each headed by a white frill and a band of rose-colored ribbon. The sides of the skirt are covered by deep rounded pieces edged by a single flounce. At the back, the space between these pieces, is filled in by horizontal *bouillons* of silk, supported by a band of rose-colored ribbon which is carried up to the sides of waist. The *Sortie du Bal* is of white cashmere: it is round at the back, and has long pointed ends in front, and is edged by five rows of gold braid. It has a hood with a short point in the centre, and a long pointed *revers* at each side of it. The hood is lined by rose-colored silk, and edged by gold lace, and from each point is suspended a group of gold tassels. A small gold *agraffe* is placed at the centre.

This Ball Costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

BALL TOILETTE.

Fig. 2.—Dress *à deux jupes* of apricot colored *crêpe*. The front of the under-skirt is trimmed by seven narrow frills of black lace, each headed by a *râche* of the *crêpe*. From this trimming up to the waist, the skirt is arranged in perpendicular *bouillons*. The upper skirt is cut *en train*, and is edged by a flounce of black lace put on with a heading. The upper part is trimmed at front and sides, by two deep *basques*, each composed of three *gauffred* frills of apricot colored *crêpe*. These tabs start from the front of waist, and are fastened together at the back of the skirt, by a group of bows of maize colored ribbon, with floating ends of each color terminated by fringe; in the centre of the bow is placed a *bouquet* of yellow roses with two long trails. The back part of the skirt is raised slightly *en bouffant*, and falling over it, is a long pointed tab edged by a *râching*. The *Corsage* is trimmed by a *bertha* of black lace headed by a *râche* of the *crêpe*, and on each sleeve is placed a rose with foliage. On the chest is a *bouquet* of roses.

This elegant Ball Toilette is from the COMPAGNIE LYONNAISE, *Boulevard des Capucines*.

BALL COSTUME.

Fig. 3.—Dress *à trois jupes*. The under skirt is of sky-blue silk, and is trimmed at the bottom by a broad flounce, headed by a cut *râching*. The second skirt which is of white tarlatan, is composed of perpendicular

bouillons. It is arranged in festoons at the bottom, and between each festoon is placed a spray of *Marguerites*. The third or upper skirt, is also of white tarlatane. It is *bouffante* at the sides and back, and is edged by a *rûche* of the same material, studded by *Marguerites*. This *rûche* is carried up to the right side of waist, but at the left side, it is trimmed by a *bouquet* of *Marguerites* slightly lower. At the back of waist is a *bouquet* of *Marguerites*, with two floating branches or trails. The *Corsage* is edged by a *ruche* of tarlatane, studded by *Marguerites*, and on the chest is a *bouquet* of the same.

This Costume is from the GRAND MARCHE PARISIEN, 3, Rue Turbigo.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—*Dress à deux jupes*. The under skirt is of light mauve silk, and trimmed at the bottom by two flounces, the lower one being the deepest, and both put on with narrow headings. The upper skirt is of light brown or fawn colored Foulard: it forms in front a large rounded *Tablier*, edged all round by a flounce with a narrow heading, fastened down by a *rouleau* of mauve silk: at the back this second skirt forms a large *panier*, composed of several pieces twining together, and caught up at each side, by a bow of mauve ribbon surrounded by a frill of the Foulard. These pieces which compose the *panier*, are edged by narrow flounces like those described for the *Tablier*. The body is open in front like fig. 3, and is trimmed all round the opening and neck by a very narrow flounce with a heading and mauve *rouleau*. The sleeves are trimmed at the wrists to correspond, and the waist-belt is of mauve silk with bow and ends at back.

This Costume is by MADAME BRICARD, 38, Rue de Richelieu, Paris.

PROMENADE OR CARRIAGE COSTUME.

Fig. 2.—*Dress of buff or light Havana Batiste*. The skirt is trimmed at the bottom by a *fluted* flounce, above which are two rows of pleating of white muslin, fastened down at each side by a *rouleau* of the same: these quillings are separated from each other by a row of buff insertion, and are edged, the lower one at bottom, the upper one at top, by a buff *guipure* lace of moderate width. The upper skirt is of the same material as the under skirt; it forms in front a rounded *tablier*, and at the back a

square *panier* slightly caught up, and rather longer than the *tablier*; both *tablier* and *panier* are edged all round by a *guipure* lace like that on the under skirt, above which is a quilling and a row of the buff insertion. The body is tight-fitting without waistbelt, and has short square *basques*, open up the back as far as the waist, and edged all round with lace quilling and insertion like the upper skirt. The fronts are open *en cœur* like fig. 3, and have *revers* turned back, which are so arranged as to imitate a square or *Watteau* opening, and these *revers* and the neck have a similar trimming to that on the *basques*, but narrower. The outer sleeves are of a very novel form, very wide at wrist and cut square at the bottom, the whole of the back part being cut away, and the opening filled in by 5 or 6 *bouillons* of white muslin, fastened at the sides by buttons; the *Batiste* part of the sleeve is edged all round like the *revers*, except that at the bottom there is a wide *guipure* lace like that on the *tablier*. The under sleeves are tight fitting, and are trimmed at the wrists by a white quilling, and the narrow buff *guipure* and insertion. White straw Hat, edged and trimmed with bright blue silk, and red cherries with leaves.

This elaborately trimmed dress is from the MAISON ADOLPHE, Boulevard Montmartre, Paris.

PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—*Dress à deux jupes* of grey Sultana: the under skirt is trimmed at the bottom by three graduated flounces of white Sultana striped horizontally with grey, and each headed by a wide *râching* of rose-colored silk. The upper skirt, (cut like our second full-sized pattern), is open in front *en tunique*, the corners of front pieces being rather pointed, and the back forms a deep full *panier*, caught up at the sides by bows and short ends of rose-colored silk. This *tunique* and *bouffant* is edged all round by a flounce of the striped Sultana put on with a heading and a narrow rose-colored *râche*. Waistbelt of rose silk with bows and ends at the back. The body, (the pattern of which is given full-sized, No. 1,) is open in front *en cœur*, and this opening and the cuffs are trimmed to match the upper skirt. On the chest is a small rose-colored bow and ends. Leghorn Hat, trimmed with black velvet and field-flowers.

This Toilette is by MADAME DU RIEZ, 8, rue Halevy, Paris. The pattern of Body and Upper skirt is given full-sized.

PLATE THE FIFTH.

No. 1 is a round HAT of Italian straw, having the brim turned up at the back, and the turned up part very much bent in. The hat is bound by black velvet and trimmed by bows of the same material mixed with bows of rose-colored silk gauze. At the left side is a rose-colored ostrich feather, the tip of which fills the crease at the back, together with bows of black velvet and rose-colored silk gauze. The *brides* are of similar materials edged by fringe, and fasten at the back. It is by MESSDS. BRIE ET GEOFREIN, *rue de Richelieu*.

No. 2 is a *Touque* HAT of sky-blue *tulle*, edged by a *racine* which is covered by blue *tulle*. At the back are bows and long loops of sky-blue ribbon, starting from which, an ostrich feather of the same color stands in an almost upright position on the top of the Hat, adding considerably to its height. This Hat also, is designed by MESSDAMES BRIE ET GEOFREIN.

No. 3 is a HAT of Italian straw, having the brim bound by black velvet and turned-up at the back. It is trimmed by folds of black silk gauze, terminated at the back by floating ends edged by fringe and also by green and black grapes with variegated foliage, and a long trail. This Hat is by MDMR. JENNY NAVARRÉ, *Boulevard des Italiens*.

No. 4 is a HAT of Italian straw, having the brim bound by black velvet, and turned-up at the back. The hat is trimmed all round by twisted black velvet with bows and four floating ends at the back. At the left side is a *bouquet* of Eglantine, starting from which a black ostrich feather falls over to the right side of the hat, which is by MDMR. LUCY HOCQUET, 9, *Boulevard des Capucines*.

No. 5 is a round high-crowned HAT of Italian straw, having the brim turned up at the sides, and lined by black velvet. It is trimmed by folds of Maize-colored silk gauze, terminated by a broad floating end which falls nearly at the back and is edged by fringe. At the opposite side, (nearly at the back), is placed a *rose du the* with buds and foliage, and starting from which a black ostrich feather falls across the top of the hat. It is by MADAME ESTHER, *rue de Richelieu*.

No. 6 is a broad brimmed HAT of Italian straw. It is trimmed all round by bows of black velvet and of white ribbon, which form a group at the left side, and in the centre is placed a white rose with buds and foliage. *Brides* of black velvet ribbon. This Hat is by MDMR. ANDRÉ, *Boulevard des Capucines*.

No. 7 is a white muslin *Fichu*, having two square-shaped tabs in front. It is edged all round, by white lace headed by narrow scarlet velvet ribbon, which is passed through the lace. The tabs are trimmed by bands of insertion. An upright frill of white lace is carried round the neck. This *Fichu* is from the MAISON LÉSIÈRE, *Boulevard des Capucines*.

No. 8 is a white muslin *SLÉVE* belonging to the *Fichu* (No. 7.) and is by the same Artiste. It has a narrow cuff formed of folds of muslin, below which is a deep frill edged like the *Fichu*.

No. 9 is a round HAT of Italian straw, having the brim turned-up at the back. The brim is covered by white *guipure* lace partly concealed by black lace. At the left side is a large scarlet rose with buds and foliage, starting from which are two black ostrich feathers, one falling towards the front and the other to the right side of the hat. At the back is a long floating end composed of black lace edged by white *guipure*. A long loop and a floating end of black velvet ribbon also fall at the back. This elegant hat is by MADAME DEFOURMANTELLE, *Boulevard des Italiens*.

No. 10 is a BONNET of Italian straw. A large square piece of straw covers the top, and is edged by maize fringe. The bonnet is also trimmed by a drapery and floating end of maize-colored silk gauze, similarly edged, and by an ostrich feather of the same color. Strings of maize ribbon. It is by MADAME JENNY NAVARRÉ.

No. 11 is a round HAT of Italian straw. The brim which is broad, is turned-up at the back, and is lined by black velvet at front and sides. The hat is trimmed by field-flowers and grass, at the top are large bows of sky blue silk gauze. At the back is a square fall of the gauze, edged by fringe. It is by MADAME MARIE LEMAÎTRE, *Boulevard des Italiens*.

No. 12 is a HAT of Italian straw, having the brim turned-up at the sides and lined by black velvet. It is trimmed by black velvet and by wheat ears, mixed with red poppies, one of which hangs down at the back accompanied by floating ends of the velvet. This hat is by MADAME MARIE BOIRÉAU, *Boulevard Mont-martre*.

DOSY.

CHAPTER I.

More properly her name was Theodosia, Theodosia Drayton, but no one ever thought of calling her anything but Dosy. From her gray-haired father to her tiny youngest brother, including all the uncles, aunts, cousins, and friends, who comprised a large family circle, every one joined in forgetting her baptismal name, and using its funny diminutive. With servants and the villagers among whom she had grown up, she was "Miss Dosy," but never "Miss Theodosia," or "Miss Drayton." Never was a pet name in more striking contrast to its owner, for Dosy was the liveliest, brightest, and sauciest girl who ever made the sunshine of a rambling old house, and was alternately the pleasure and torment of a grave, staid lover. For such a lover was Walter Devon, the curate of Ravenly. So grave and staid was he, that it was a continual matter of wonder to every one, who was interested in the subject, that he should have chosen such an acknowledged tease as Dosy Drayton for his wife. But he had made his choice, and moreover he loved his bride-elect with that deep enduring affection, which is given to a woman but once in her lifetime, and to some, never at all. The question was, did Dosy understand and appreciate this love? Many, who while they admired her brightness, yet sighed for her wilfulness, asked this question with anxious foreboding, and among others, was one more than commonly interested in the answer, Walter Devon's mother.

She resided with her son in the low-roofed cottage which,—crowned and clothed with roses and clematis, made so pretty a picture at the end of Ravenly village, and was expecting some day to give up her rule there to saucy Dosy, and retire to another nest in Ravenly. She, who loved her son with a deeper love than even mothers feel usually, often looked on the bright face of her son's

chosen, while her heart asked that ever unanswered question. Never had she breathed a thought of doubt to Walter; he had made his choice, and she knew that his love once given, could never be alienated from its object, how weak and erring soever that object might prove. She knew this, because she had lived for years in the sunshine of such a love, love which had outlived grey hairs and dimmed eyes, and had never been stronger than when she had stood, bowed and worn herself, by the death-bed of her aged husband. She knew that such a love brightened all things earthly, made sorrow no deadly thing, but a thin cloud drawn over the sun of joy to temper its blaze, and that when happiness was at its height, it was yet incomplete if that were absent. She was a thoughtful, reasoning woman, and because she knew the worth of it, she was the more anxious that her only son, having given such a love, should receive the like gift in return. And did he? asks the reader. We shall see.

We have never described Dosy, nor do we intend to do so now, that is, not as personal description is usually understood, each feature taken and commented on; with its size, colour, and expression. Besides, though very bright and pleasing, Dosy Drayton was not pretty. A certain grace and charm she had, all her own, but no one ever loved her for her face. It is a subtle question whether any one is ever loved for beauty. Men have felt an intoxication of sense, and for a time gone mad for some ideal loveliness, but when the fever is past, there must be something deeper to touch the springs of love. Else why is it, that we see, throned in the high places of man's esteem and affection, not always the brilliant beauty, but often-times a plain, unattractive woman, so plain sometimes as to cause wonder at the man's taste. We wonder only because we cannot see with the eyes of that man's soul, who has looked beyond the plain exterior, and under depth after depth which his eye alone could pierce, has seen the pure loveliness of the woman's nature. He has not listened to her voice, which may be unmelodious, but he has found that the harmonies of her soul are attuned to his. And seeing and hearing this, he has loved her.

It may be that Walter Devon saw as deeply as this into Dosy's soul, and chose her as a true woman, for all her apparent lightness of nature.

Dosy had no mother. The sod had lain over her grave for eight years; the light had faded from her eyes when it first dawned in those of little Tom, Dosy's youngest brother. Between Tom and Dosy there were three children, twins of nine, and a bright clever boy of thirteen. Their father was not rich, he was too openhanded and liberal to save, but he had garnered up for his children the blessing promised to the friend of the poor. So long as he lived, it seemed that want and sorrow could not touch the little homestead, but when he died, all was gone. It had been arranged that when the household was broken up, the twins were to be adopted by an aunt, while Mr. Drayton's only brother had promised to take and educate Charlie the oldest boy. Little Tom's home was to be with Dosy, both before and after the marriage. At last the blow came, and the loving father was carried from his home, and laid beside his wife in the green churchyard. Then the household was broken up, and the once closely united family were scattered far and wide. Charlie went to school, the twins, bright-eyed girls, were sent to London, and Tom and Dosy had removed to a small cottage to wait until a proper interval had occurred to remove again to their final home.

* * * * *

CHAPTER II.

It was full rich Midsummer. The hay was down, and scented the morning air in the meadows, as Dosy Drayton walked through them to the vicarage, with a letter in her hand. Arrived there, she found Walter Devon and his mother at breakfast.

"Why, Dosy," said Mrs. Devon, "you are an early visitor."

"I have had bad news," murmured Dosy.

"What?" exclaimed Walter. Mrs. Devon half rose as if to leave her son and his betrothed, but Dosy said earnestly. "Please to stay, Mrs. Devon, I want you to hear what I have to say. I received this letter from uncle Grey this morning. I always fancied him different since aunt's death, but I never thought of this." She placed the letter in Walter's hand, who first read it, and then gave it to his mother. When she had finished it, Mrs. Devon came over to Dosy, and put her hand affectionately on the young girl's shoulder. Dosy turned and hid her face on the old lady's bosom, sobbing out, "Oh, tell me what I must do."

Walter walked to the window, and as his

mother looked towards him she saw his face was very pale.

"Walter," she said, "come to us." He turned and came. Then they all sat down, and Dosy like a loving girl as she was, laid one hand in her lover's while she leaned on his mother's breast. After a while she spoke.

"I know what I must do. Ellen and Mary must come home as he says, and I must try and get some pupils."

"My dear," said Mrs. Devon, "you are quite right. You must not think too hardly of your uncle, though he has married again very soon. You have no claim on him, and your sisters have a claim on you. You have every chance of success, in the matter of teaching, and think how much worse it would be if there were no pupils to be had."

"Mother is right," said Walter Devon sadly. "Send for Mary and Ellen at once, and as for Tom, his home was to be here. Let him come to us at once. Shall it be so mother?"

"Yes," said Mrs. Devon, heartily, "let us have Tom, Dosy, and Walter can educate him for some time to come. And for you two who love each other, you must wait now. I will leave you to talk it over, and when you have quite settled all, come and tell me, I am going to work in the garden." She rose and stepped through the window, on to the lawn, and was soon lost to the view among the flowers and shrubs.

"Dosy," said Walter Devon.

"Oh! Walter," she sobbed. He took her in his arms, and so Dosy cried away her grief. She is no heroine, you see, but only a fond, affectionate girl, who loves Walter Devon so dearly, that she sorrows for this unexpected bar which has arisen between them. And Walter with a deeper agony than hers, but stronger in his manhood to console her, soothed away her trouble, and drew bright pictures of her success, and of the bliss arising from duties fulfilled. His own heart ached the while, for years of expected happiness were swept away, but as her grief melted, so he grew calmer. When she rose to go, as they both stood by the bowery window, where they had talked so often, he said, "Dosy, if I do not ask you to be true and wait for me, it is not because I do not wish it, but because I feel no promise is needed."

"No," she answered, "but nevertheless, Walter, I do promise, not because you wish it, for I love you." She put her two hands into his, looked steadily into his eyes, and

continued. "It may be years, before we marry, or not at all, but I will be no other man's wife."

"My Dosy," he said.

And another voice also said, "My Dosy," and turning, Mrs. Devon's kiss fell softly on Dosy's lips.

"Mrs. Devon," said a fashionably dressed young lady, to the curate's mother one morning three years after, "is it true that Mr. Devon is still engaged to Miss Drayton?"

"Quite true, but why do you ask?"

"Because—well I don't know that I ought to tell you, but I know that yesterday she refused a gentleman whose income is two thousand a year, on the plea that she was engaged, and I concluded that it must still be to Mr. Devon."

"Dosy refused this gentleman?" said Mrs. Devon eagerly, "may I ask if you are sure?"

"I am, quite," answered Miss Temple, "and I do not mind telling you, Mrs. Devon, that it was my brother Harry who made her the offer. He has loved her for some time, but had been led to believe that her engagement with Mr. Devon was broken off."

"Their marriage is necessarily postponed," said Mrs. Devon, "but they will be married some day I hope."

When Miss Temple was gone, Mrs. Devon went to Dosy, who she found teaching her sisters, her daily pupils having gone. Seeing that Mrs. Devon had something to say, Dosy dismissed her sisters, and was somewhat startled by the lady's first question.

"Dosy, why did you refuse Mr. Temple?"

"Because I do not love him."

"But, child, do you think of what you give up? Ease, luxury, and a devoted husband."

"Mrs. Devon," said Dosy quickly, "why do you ask me this question—Has Walter—"

"Walter knows nothing, Dosy. Have you refused Mr. Temple because you love Walter?"

"Yes," said Dosy simply.

Mrs. Devon was a woman of few words, so she only said, "I am quite satisfied."

I daresay you wonder if Walter and Dosy ever married. Yes, they did, but neither bride or bridegroom were young and blooming. Dosy had finished her work, and seen her young sisters fairly started in the world, before she stretched out her hand to take life's crowning bliss. But it was worth

waiting for, and there was no thorn in Dosy's after-life from the remembrance of unfulfilled duties. Moreover her love, which had stood that strongest test—waiting,—was found to be perfect and true, equal to her husband's, and both had grown stronger and firmer for their trial.

Home.

I never see a happy little child
Lighting its circle, as a star the sky,
I never see a little brown bird fly
Back to its nest, but my lone heart grows wild,
And throbs and flutters like a caged thing.
And pining, wails to be abroad and free,
So greatly doth it long at home to be,
So tightly round it yet the home-ties cling,
So loudly o'er it yet the home-songs sweep,
So closely to its core the home-loves creep,
That finding all things strange it can but weep,
And wish, how vainly! for the dove's fleet wing,
That it may fly away and be at rest,
Where home has garnered up its dearest, best.

I never lay me down to sleep at night,
But in my happy dreams I plainly see,
The old, familiar faces smile at me,
And life-long tender eyes, (to waking sight
Denied awhile,) so fondly question mine,
That dawning day (to others' thought so sweet),
Brings only care my waking heart to greet.
Yet wherefore should my lonely spirit pine,
For earthly homes, that shine so faint and far,
Among the mansions where the angels are,
Its true home lies, above or sun or star,
Bright with the sunshine of the light divine,
There shall the heart forlorn, and wearied feet,
The everlasting rest and comfort meet.

—Lex.

LIFE'S TRIALS ARE BLESSINGS.—Misfortunes are like thunder and stormy clouds—in the distance they appear black, but when over our heads they are scarcely grey. As bad dreams denote an agreeable future, so it will be with the often painful dream of life when it is past. All our strong feelings, like ghosts, have their influence for a certain period only; and if a man were to say to himself, this passion, this pain, this rapture is sure after three days to lose its effect on the mind, then would he always be more composed and quiet.

HARRY TURN recently married his cousin of the same name. When interrogated as to why he did so, he replied that it had always been a maxim of his that, "one good turn deserves another."

The Theatres.

Both opera houses have now closed, after an exceptionally brilliant season. The French plays at the PRINCESS'S Theatre still continue most attractive to the public, while at the NEW QUEEN'S, Mr. Tom Taylor's drama "*Twist Axe and Crown*," seems as popular as ever. During the past month the managers of the STRAND Theatre have reproduced their great burlesque "*The Field of the Cloth of Gold*," with great success. At the OLYMPIC, a new and most attractive spectacular Extravaganza has been produced with great success: it is from the pen of Mr. Reece, and is founded upon Touque's beautiful Legend of *Undine*, which name it bears. The delicacy with which Mr. Reece has treated this fascinating subject and the careful manner in which he has preserved all the grace and beauty of the original story, cannot be over-praised. The Extravaganza is at the same time not wanting in lively puns and jokes, and the scenery and acting are faultless.

LADIES travelling, or during the promenade or the aquatic excursion, and otherwise exposed to the scorching rays of the sun, will find Rowland's Kalydor a most refreshing preparation for the complexion, dispelling the cloud of languor and relaxation, allaying all heat and irritability, and immediately affording the pleasing sensation attending restored elasticity of the skin. Composed of choice exotics of balsamic nature, utterly free from all mineral admixture, and pleasing and delightful in its effects, Rowland's Kalydor tends to neutralise the action of the atmosphere upon the skin, and to promote that healthy action of the microscopic vessels, by which its general well-being and the beauty of its appearance are so essentially promoted. Freckles, sun-burns, tan, spots, pimples, flushes, and discolorations fly before its application, and give place to delicate smoothness, and the glow of beauty and of bloom. Its purifying and refreshing properties have obtained its exclusive selection by her Majesty the Queen, the Court, and the Royal family of Great Britain, and the several Courts of Europe; together with the *elite* of the Aristocracy, from the sultry climes of India to the frozen realms of the Czar. The heat of the summer also frequently communicates a dryness to the hair, and a tendency to fall off, which may be completely obviated by the use of Rowlands' Macassar Oil—a delightful, fragrant and transparent preparation, and, as an invigorator, beyond all precedent. Rowlands' Odonto, or Pearl Dentifrice, is a white powder, compounded of the rarest and most fragrant exotics. It bestows on the teeth a pearl-like whiteness, frees them from tartar, and imparts to the gums a healthy firmness, and to the breath a pleasing fragrance.

THE FOLLOWING FULL-SIZED PATTERNS have been given for the past few months.

FEB.—A PALETOT or out-door JACKET.

MARCH—A TIGHT-FITTING CASAQUE, for out-door wear.

APRIL.—A TIGHT-FITTING CASAQUE A REVERS.

MAY.—Three Patterns. A SHORT SQUARE-CUT PALETOT: an open CORSAQUE a reverse, and a WATTEAU CORSAQUE.

JUNE.—A TIGHT-FITTING CASAQUE.

JULY.—Three Patterns. The PRINCESSE BASQUINE: A SQUARE WATTEAU BODY for a little girl 8 years of age, and a FULL MUSLIN BODY for a little girl about 8 years old.



August 1870

Plat 1

Le Monde Élegant

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August 1870

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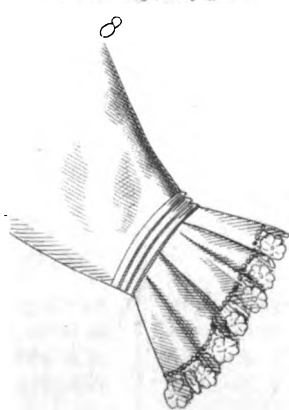
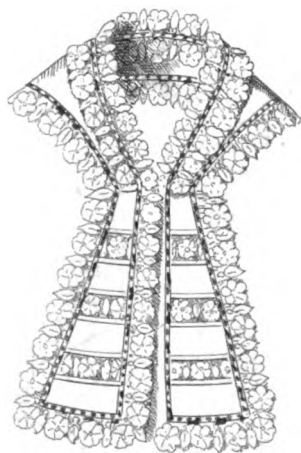
Chas. S.



August 1870.

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Le Monde Élegant



August 1876

Le Monde 5

THE
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VOL. 47

Observations

ON LONDON AND PARISIAN FASHIONS.

In our present Number, as we promised last month, we begin to indicate the styles which will prevail during the ensuing Autumn and Winter.

The tight-fitting *Casaque* will be in great favor. It may be made in black or colored velvet richly trimmed with *passementerie* and fringe, or with fur: the forms of the skirts of these *Casaques* generally indicate the *bouffant* style, which still continues in favor.

Another style which will be fashionable is the short *Paletot* or *Veston* made with various kinds of wide sleeves. They generally are very richly trimmed: if they are white, and are expressly for out door wear, they may be trimmed with black velvet; while for the milder days of early Autumn, the trimming shown on fig. 1 plate 1, is most suitable. As the season advances these *Vestons* will be made in velvet, the skirts rather longer than they have been for some time, the sleeves always large; and some with short Capes or *Pelerines*. We give the full-sized pattern of one of these short *Vestons* with our present No.

For Morning dresses, we see very few of the plain tight-fitting sleeve, but at present they are not quite discarded, as they are suited to some styles of dresses; of course the most fashionable sleeve is the one which fits close as far as the elbow, terminating in double *engageants* frills. Other styles will be found in our plates of Costumes.

The *revers* style is not quite so fashionable as in the early Spring.

Bouffants of various styles are still worn; if anything they are deeper at back than last season.

Flounces are still general in nearly all styles of dresses, with the exception of those silks which are of some new color, or of so great a degree of richness as not to require an elaborate trimming.

THE FULL-SIZED PATTERNS.

N.B. Our patterns are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description. All allowances necessary for the seams, are already given to these Patterns, so that the seams are NOT to be allowed for in cutting out.

We this month give two full-sized patterns.

The first pattern (the pieces of which are all marked by a round hole in the centre), is the *ADELAÏDE PALETOT*, shown on the first figure of plate 1. It is very short, and falls perfectly square without defining the waist. The sleeves are of the new fashionable shape, open at wrists. It consists of three pieces, viz. back, front, and sleeve. The *Paletot* on fig. 3 plate 1, may also be cut from this pattern.

Our second pattern is the very elegant *CASAQUE BASQUINE*, shown on the 2nd figure of plate 1. The fronts are open, with small collar of the shawl form. The front portion of the *basques* form points, and they are narrow at sides; the side-body and back are cut deeper, forming squares, and the middle of back may be left open if preferred, as far as the waist. This pattern is given complete, and comprises back, side-piece, front, collar, (which is to be laid on flat), and tight-fitting sleeve.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—*Dress à deux jupes*, of violet silk. At the bottom of the under skirt is a broad plaited trimming of the silk. The upper skirt is cut out square in front, and is edged by a narrow fluted trimming, edged at each side by a band of violet velvet ribbon, the whole terminated by fringe of the same color. The front of this skirt is fastened by buttons, extending to the waist. Falling over the sides and back, is a square *bouffant* of silk similarly trimmed. The *Paletot* is of white satin cloth. It is edged by a tassel fringe of white wool which is carried up the sides of the openings. It is fastened by large buttons attached by twisted cord, and

at each side are three *agraffes* with pendants of white tassel fringe. The sleeves are wide and open and are edged by similar fringe. Violet velvet Bonnet, trimmed by a yellow rose.

This Costume is by M^{ME}. EDMÉ. PARIS, boulevard de la Madeleine. We give the pattern of this Paletot full-sized.

COSTUME FOR HOME.

Fig. 2.—Dress of green *Poult de Soie*. The bottom of the skirt is entirely without trimming, and at each side is a double *biais* band of silk, edged by narrow black velvet. On this band are placed, at equal distances, large bows of similar ribbon. The front of the skirt is trimmed by two pointed pieces of silk, edged by *biais* bands and by black silk fringe, and fastened together by large bows of black velvet ribbon, and the outer sides of these pieces are caught up, and fastened to the uppermost of the velvet bows by which the sides are trimmed. The *Corsage Basquine*, is open *en cœur* and has a shawl collar covered by black velvet. The front is trimmed by two large velvet bows, one at the opening and the other to fasten the *ceinture*. The deep *basques* are trimmed like the skirt: they are pointed in front, hollowed out to form squares at the sides, and may be left open at the back. The sleeves are trimmed at the wrists, by *biais* bands and black silk fringe.

This Costume is from the MAISON DES-CHAMPS ET LOUVRE 2, Rue de Sévres. The pattern of Corsage Basquine is given full-sized with our present No.

PROMENADE COSTUME.

Fig. 3.—Dress à *deux jupes* of golden brown *Poult de Soie*. The bottom of the lower skirt is trimmed by a broad *gauffred* flounce, put on with a heading and a double *biais* band of black silk, edged on each side by narrow white lace. Above the flounce are placed at equal distances two similar bands, each band headed by upright *gauffred* frills of the silk. The upper skirt is caught up at the sides, forming a draped *tablier* in front and a *bouffant* at the back. It is trimmed by a *gauffred* flounce, edged by narrow white lace, and headed by a *biais* band of black silk with lace at upper edge. The *bouffant* is divided in the centre by two *biais* bands of black silk, edged by lace at the outsides, and crossed by short bands edged with lace on both sides and fastened to the upright bands by buttons of velvet and lace. Black velvet *Veston* or short *Paletot* edged at the bottom by a flounce like that on the upper skirt of the dress. The bands of black silk which

form the heading, are carried up the back, near the centre and are crossed by narrower bands, so as to correspond with the trimming on the *bouffant*. Beneath the lowest of these bands, the *Veston* is hollowed out into a square opening, through which appears a rosette of black ribbon placed on the *ceinture*. The sleeves are large and open, and are trimmed like the other portions of the *Veston*. Blue velvet Bonnet trimmed by roses.

This Costume is from the MAISON BOUDET, Boulevard des Capucines, and the Veston may be cut from our first full-sized pattern.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of bronze green silk; the skirt cut slightly *en train* and entirely without trimming. Tight-fitting *Casaque* of black cloth. The skirt is cut up at the sides as far as the waist, and is caught up in the centre of the back, so as to form two points, and also to be slightly *bouffante*. The fronts form points and are also slightly *drapées*. The whole of the bottom edges are trimmed by a fringe of mixed colors, headed by a band of Cashmere to correspond. Falling over the back of skirt, are two square shaped tabs of cloth similarly edged. Round the neck is a band of Cashmere and the front of *corsage* is fastened by a row of buttons. The sleeves are trimmed by the fringe and Cashmere, which are carried nearly to the elbow. Straw Bonnet trimmed by scarlet velvet and white ostrich feathers.

This Costume is from the MAISON COLDEBERT, boulevard des Capucines.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress à *deux jupes*. The under skirt is of sky-blue silk. It is trimmed at the bottom by a flounce headed by a cut *râche*. The upper skirt is of maize-colored *Faïlle*. The back portion forms two rounded points, edged by a flounce of the *Faïlle* headed by a cut *râche* of sky-blue silk. The front of the skirt is rounded *en tablier*, and similarly edged, and the sides are caught up *en bouffant*. The *Corsage* is of the maize-colored *Faïlle*, and the upper portion is trimmed by a broad band of sky-blue silk, representing a large collar, edged on each side by a cut *râche*. At the back of waist is a deep square Jockey, edged by a *râche*, which is continued round the sides, to trim two small square *basques* in front. A large rosette of blue silk *râching* is placed at the back of waist, and the front of *Cor-*

sage is closed by blue buttons. The sleeves are of sky-blue silk trimmed by cut *râches*.

This Costume is from the MAISON LESIRE, rue Scribe.

MORNING COSTUME FOR HOME.

Fig. 3.—*Robe de Chambre* of grey Cashmere. The whole length of front including the *Corsage*, is fastened by large violet velvet buttons, with button-holes bound by the same material. On each side of the buttons are three rows of narrow violet velvet ribbon, edged on the side near the buttons, by a small quilling of grey silk, and on the outer side, by white lace put on quite plain; and this trimming is continued on each side, along a short portion of the bottom of skirt at the bottom. There are side pockets near the waist, edged by violet velvet and narrow lace. The *Corsage* is cut in one with the skirt; it is loose at waist, and fastened in by a *ceinture* of velvet and lace. The top is trimmed by a square collar of the velvet and lace, and the sleeves, which are wide and open, are trimmed by the same materials. Small cap of white lace [and violet velvet ribbon.

This Costume is from the MAISON BOUTER, Boulevard de la Madeleine.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of white Tarlatan. The skirt is trimmed by five *gauffred* flounces, falling over each other, the uppermost flounce headed by a *rouleau* of *jonquille* satin. The top part of the skirt is covered by two deep pointed pieces of Tarlatan, draped in front and edged by a *gauffred* flounce with *jonquille* heading. The *Sortie du Bal* is of white satin. It is of the Paletot form, and has large open pointed sleeves *à la juive*, which, with the bottom and fronts of the *Sortie du bal*, are edged by gold fringe, headed by an *Arabesque* trimming of gold braid. This trimming is continued from the front edges over the shoulders, and down the centre of back, to about a third from the neck.

This elegant Ball Costume is from the COMPAGNIE LYONAISE, boulevard des Capucines.

BALL TOILETTE.

Fig. 2.—Dress *à deux jupes*. The under skirt is of pink silk. It is trimmed at the bottom by three flounces of white lace, falling over each other, the top flounce headed by a garland of rose-leaves with buds. The upper skirt is of pink tarlatan. The front of this skirt forms a short rounded *tablier*,

and the back portion is cut *en train* and is caught up *en bouffant*, at the sides, and fastened by *bouquets* of roses with foliage (which also slightly raise the sides of the *tablier*). The *tablier* and train, as well as the *bouffant*, are edged by a flounce of white lace headed by a garland, which is carried up the sides of skirt to the waist. The *bouquets* are surrounded by lace continued from the flounce. The *corsage* is trimmed *en bertha*, by rows of narrow white lace, headed by a garland like those on the skirts, and on each shoulder is placed a rose with a spray of foliage. At the back, the garland forms a heading for a small loose *Mantelet* of white lace, which starts from the top of *corsage*, and falls over the *bouffant*.

This Ball Toilette is from the GRAND MARCHE PARISIEN, 3. Rue Turbigo.

BALL COSTUME.

Fig. 3.—Dress of white Tarlatan. The bottom of the skirt is trimmed by four flounces, falling over each other, and each edged by two bands of narrow sky-blue ribbon. The top flounce is headed by a broader ribbon edged on each side by narrow white lace. The front of the skirt is covered by a deep rounded *Tablier* of white tarlatan similarly trimmed, but with three instead of four flounces. At the sides are two deep pointed *paniers* of sky-blue silk, united at the back, by a long chain of bows starting from the waist. These *paniers* are edged by white lace put on with a heading and a band of ribbon, and are caught up just below the hips, and fastened by *bouquets* composed of corn-flowers and wheat-ears, and surrounded by lace. The *corsage* is of sky-blue silk; it is trimmed by a *bertha* of white lace headed by a narrow band of sky-blue ribbon, and on each shoulder as well as on the chest, is a *bouquet* like those on the *paniers*. *Ceinture* of sky-blue ribbon fastened in front by a small rosette.

This Ball Costume is by M^{ME}. CAMILLE, 3, Rue Rougemont.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress of light brown *Failla*. The skirt is trimmed by a deep pleated flounce, put on with a heading. The *Casaque* is of black velvet. The front or square-shaped *tablier* part of skirt is edged at the bottom by a tassel fringe, above which is a zig-zag trimming of black braid, which is continued up the front openings. The sides, which are pleated at waist, form deep tab-shaped pieces

similarly trimmed, and having points which extend below the other portions of the bottom edge. The back of the Paletot consists of a deep full *bouffant*, and falling over the upper portion is a square pleated tab, edged and trimmed by the fringe and braid, and starting from a puffing of velvet at the back of the waist. The *corsage* has a collar and pointed *revers* trimmed by the braid, and is fastened by large buttons, three on each side, united by cord. The sleeves are large and open, and are trimmed by the fringe and braid, and on the shoulders are braided *Arabesques*. Black velvet Bonnet, trimmed by rose-colored satin ribbon edged by black, and flowers with buds and leaves.

This Costume is from the MAISON DIEU-LA-FAIT, Boulevard de la Madeleine. The Casaque body may be cut from the full-sized pattern in our June Number, by giving a little extra width all down the middle of back, and along the front edge, and cutting the arm-hole a little deeper underneath.

COSTUME FOR HOME.

Fig. 2.—Dress of bright blue silk. The bottom of the skirt is trimmed by a very broad pleated flounce, put on with a heading. The front of the skirt is covered by a long square *tablier*, trimmed at the lower edge by a *gauffred* flounce, and headed by a band of bright blue velvet ribbon and a quilling of blue silk. Falling over this *tablier* are two broad-shaped tabs, cut deeper at sides than in front, and edged all round by a band of blue velvet and a narrow flounce of the blue silk. At the back is a large *bouffant* similarly trimmed. The *corsage* is open on the chest, and is trimmed by a band of blue velvet ribbon edged by frills of silk. In front is placed a knot of white *guipure* lace. The sleeves are tight fitting and have cuffs of white *guipure*, and they are also trimmed at elbows by double *engageant* frills. *Ceinture* of blue velvet ribbon fastened at the back of waist, by a group of bows which fall over the *bouffant*.

This elegant Costume is by MADAME BILHAUD, 32, Rue St. Roch. The pattern of body was in our Number for May last (pattern No. 2,) omitting the revers.

COSTUME FOR HOME.

Fig. 3.—Dress of pearl grey silk. The skirt is cut with a long train and is trimmed by five flounces, falling over each other. The front of the skirt is nearly covered by a long square piece of silk, edged by a broad tassel fringe headed by a band of violet ribbon, and divided into equal compartments by five horizontal bands of similar ribbon, each band

terminated by a small *papillon* bow on the heading of fringe at bottom. Above this square piece are two round *paniers* of silk, the front one forming a short *tablier* and the back piece slightly raised *en bouffant*: this last piece is itself surmounted by a large round *bouffant*, the sides of which are fastened by bows of violet ribbon, to the under pieces. Under the *bouffant*, again appears a broad square-shaped pleated end of silk. These various pieces form a sort of upper skirt, and are each edged by tassel fringe headed by bands of violet ribbon, and at the back of waist is a large bow of violet ribbon, fastening the *ceinture*. The *corsage* is trimmed by *bretelles* of violet ribbon edged by fringe, a band of which is carried across the back. On each shoulder is a *papillon* bow, and in front are three similar bows. The sleeves are trimmed by horizontal bands of the violet ribbon and have double *engageante* frills of silk at the elbows, and narrow frills at the wrists.

This Costume is by MADAME BREANT CASTEL.

PLATE THE FIFTH.

No. 1 is a white lace CAP, trimmed by rose-colored ribbon. At each side are bows of the lace, and at the back are two lappets of lace and ribbon. This elegant Cap is from the MAISON COLDBERT, *Boulevard des Capucines*.

No. 2 is a round HAT of Havanah velvet, having the brim slightly turned up. It is trimmed all round, by folds of gauze of the same color, crossed by bands of velvet ribbon: the gauze terminating at the back, in floating ends edged by tassel fringe. The sides of the hat are trimmed by bows of velvet, and starting from those at the right side, are two flat feathers. This hat is by M^{ME}. LABOUREIN, 1, *Rue Auber*.

No. 3 is a PAMELA BONNET of rose colored terry-velvet, having a crown and curtain. It is trimmed by bows of the velvet, with ostrich feathers of the same color, and a long white plume. The *brides* are of the same velvet. This Bonnet is by M^{ME}. MELANIE PERRON, *Rue Vivienne*.

No. 4 is a HAT of sky-blue silk, having the brim turned up all round (and more particularly at the back), and lined by black velvet. The front is trimmed by roses with buds and foliage, and by bows of black velvet ribbon and sky-blue ribbon. At the top of the hat appears a fringed end belonging to a puff of blue ribbon placed at the right side. At the back is a loop of blue ribbon, and a long trail of flowers which starts from the *bouquet* in front. Strings of blue ribbon. This hat is by M^{ME}. MARIE LEMAITRE, *boulevard des Italiens*.

No. 5 is a BONNET of sky blue crepe, having the front edge *bouillonne*. *Bandeau* of sky-blue silk covered by crepe. In front is a eut *ruche* of silk, surmounted by a group of rose-buds with foliage. At the back are floating ends of sky-blue ribbon. The *brides* are of blue crepe. This bonnet is by M^{ME}. ESTHER, *rue de Richelieu*.

No. 6 is a HAT of grey terry velvet, having the brim turned-up at sides, and lined by black velvet. The front of the hat is trimmed by an upright *gauffred* frill of white lace, and at the left side is a *bouquet* of roses of various colors, mixed with bunches of grass and bows of

black velvet ribbon, starting from a knot on the opposite side. At the back is a loop of the velvet, and a long floating end of white lace accompanied by a band of velvet ribbon, round which is twined a zig-zag frill of lace. Some long ends of grass and some round leaves also fall at the back of the hat, which is by *MESDAMES BRIN ET GROSIN, Rue de Richelieu*.

No. 7 is a white satin *BONNET* with a crown, and having the brim slightly turned up at the back, and lined by black silk. The bonnet is partially covered by alternate rows of narrow black and white lace, and is trimmed at the left side, by roses with foliage, and by bows of black ribbon. At the back are similar bows, continued from the right side, and starting from which are suspended two floating ends, one of velvet ribbon edged by fringe, and the other of black and white lace, and also a long trail of buds and foliage. This bonnet is by *MME. BOIREAU, Boulevard Montmartre*.

No. 8 is a white lace *COLLARETTE*: a narrow black or scarlet velvet ribbon runs through the divisions of the lace, and the *Collarette* is fastened on the chest by two large bows of white maulin, edged by lace and velvet.

No. 9 is a *BONNET* of pale Havanah crepe. It is *bouillonnee* all round the edge, and at the top is a large round *bouquet* of small roses, surrounded by folds of crepe, which are carried down the sides forming *brides*. The inside of front is trimmed by a double quilling of crepe and by a small group of roses and a knot of ribbon. At the back are bows of ribbon, with floating ends. It is by *MME. DEFOURMANTELLE, boulevard des Italiens*.

No. 10 is a white chip *HAT* having a rather high crown. The brim is turned up at the sides, and at the left side, (which is raised rather more than the opposite one), is placed a large group of bows of violet velvet ribbon, starting from which point an ostrich feather of the same color falls towards the front of the hat. The right side and the front, are trimmed by bows of narrow violet velvet ribbon, mixed with white lace. At the back are a loop and a floating end of the violet velvet ribbon. It is by *MME. BARON, 104, rue de Richelieu*.

No. 11 is a grey terry-velvet *BONNET*, with a round crown and a curtain. The brim is turned up in front, and lined by black velvet, and there is a *bandeau* of the same material. At the left side are three black velvet bows, and at the top is a group of carnations of various colors with foliage: starting from which, a long spray falls over the back of the bonnet. The right side is trimmed by a black feather, which is partly seen in front. *Brides* of black velvet ribbon. This bonnet is by *MME. JENNY NAVARRE, boulevard des Italiens*.

No. 12 is a *PAMELA BONNET* of sky-blue silk, bound round the edges by black velvet. The crown is covered by blue ostrich feathers, and by bows of white lace and of black velvet ribbon, which ribbon is carried down the sides forming strings. The outside is also trimmed by white lace put on flat, and the curtain is surmounted by sky-blue silk, *bouillonnee*. This Bonnet is from the *MAISON ANDRE, Boulevard des Capucines*.

A FRANK MAN.—The most agreeable of all companions is a simple, frank man, without any high pretensions to an oppressing greatness; one who loves life, and understands the use of it; obliging alike at all hours; above all, of a golden temper, and steadfast as an anchor. For such a one we gladly exchange the greatest genius, the most brilliant wit, the profoundest thinker.

"My dear," said a rural wife to her husband, on his return from town, "what was the sweetest thing you saw in bounnets in the city?" "The ladies' faces, my love."

ELEANOR.

CHAPTER I.

Within the deep rose-covered porch of their pretty farm-house, sat Mrs. Harrod and her only son in earnest conversation.

"But, Will," says his mother, "how is it? you never used to be so sad and silent, I wish you would tell me."

"I don't feel sad, mother," replied the young man with a smile. "It is your fancy."

"You are silent then," continued Mrs. Harrod.

"Will, you won't mind your mother asking you a question?"

"Well, mother, but the answer must depend on the question."

"I only want to ask if any person we know is the cause of this change in you?"

A slight blush tinted Will Harrod's cheek, and he spoke his answer very earnestly.—

"Yes, mother."

"Is it Miss Eleanor Ryton?"

"Yes, mother."

A pause ensued, and when Mrs. Harrod broke it, her voice was low and shaken.

"Will, have you told her?"

"I did, last night, mother, but she wished me to speak to father and yourself before she quite consented. But she loves me deeply and well, and mother, dear old mother, Will is so happy."

He stooped as he spoke, and stroked the grey hair on his mother's forehead. But Mrs. Harrod looked into his face with a shade of sadness in her eyes.

"Will," she said, "I fear your father will not consent."

"Why, mother?" he asked quickly, "she is all he could wish.—"

"In your eyes, dear."

"She has every perfection"—

"But one, she has no money, and, Will, your father has set his heart on your marrying a rich woman."

"But he will consent, mother."

"I fear not, but you must speak at once to him; I shall not feel satisfied till all is known one way or the other."

"I will speak to night. He must consent, mother, he will."

"I think not, Will, for to tell you the truth, he has some idea of it, and has spoken to me. But it is right you should tell him yourself, my boy, and you know mother's best wishes go with you."

"Mother, you would love her?"

"I do, already, dear, and I have tried my best to influence your father, but I fear in vain."

"I dare hardly think of failure, mother."

"But, Will, if you do fail, as well you may, you will remember one thing?"

"What is that, mother?"

"Honour thy father!"

"Yes, mother, please God."

"He is getting old now, Will, old and failing, and cannot do without you. He has loved you so dearly from your baby-hood, though he has never shown it much, and if he refuses you now, it is only because he thinks it for your good. Don't forsake him dear, your poor old father. And for me, I could not part with you, my only one."

"Don't talk of parting and forsaking, mother, and don't ask me to promise anything now. Let me try with father first, and then I will try and do my duty, but if I fail, mother, forgive me, I love her so dearly."

"You will not fail, dear," answered his mother, calmly, "he who mistrusts himself a little never fails."

CHAPTER II.

Eleanor Ryton, my heroine, though I am so tardy with her introduction, was the useful companion of a widowed lady in Dunsmore. She had been there but three months when Will Harrod, a nephew of the lady, made her an offer. We have heard from Will how she referred him first to his father, and now we must learn in a few words, how entirely the old farmer disapproved of the match. He even went to Miss Ryton herself, and easily obtained a promise that she would not accept his son without his consent, which, he bluntly assured her, he intended to withhold. Which consent moreover, he felt greatly inclined to give, when he saw her quiet independence, and courteous demeanour.

"The lad may do worse," he said to himself, as he crossed the fields back to "Harrod's Farm," "he may do worse, but there is no money. I married money, and I have been happy enough, so will he be, when he gets wise to know it." It never occurred to him that in that particular way his son may never grow wiser.

The result of the old man's interview was never mentioned by himself to his son, but the next day, Will received a note, the first, and as it seemed, the last, from Miss Ryton. It contained these words only.—

"I have seen Mr. Harrod. I leave Dunsmore in a week from to-day. Let us both do our duty, and help each other to bear this inevitable parting. If it will comfort you to know it, I will not withhold the knowledge that I love you deeply, and shall do so ever more. Farewell."

The sad days sped on, till only one more night remained for Eleanor in Dunsmore, and she had seen or heard nothing of Will Harrod. She was sore in spirit, hungry and thirsty for one look into the dear dark eyes of her lover. But Will Harrod was wrestling with the trouble which had come on him, and was trying to do his duty, which told him to stay by his grey-haired father and mother; he felt that one look at Eleanor's face, one love tone of her voice, and he should have flung all ties, all duties to the winds for her sake, except too, for this,—something told him, that even were the sacrifice made, she would not accept it. He remembered her calm soft words telling him she could not marry him except with his father's consent to receive her portionless as his daughter. Then the man's wild heart chafed because the woman's will controlled her feelings, and would not cast aside all as he could have done. It was a hard bitter time for poor Will Harrod, but after many a struggle and temptation he did his duty, and stayed by his parents.

Once he saw Eleanor;—at his mother's—and indirectly, his father's wish, he called the night before her departure to say good bye. It is best to pass over their parting.

There was a strong man's grief, and a loving woman's woe, and that night neither concealed the reigning sorrow.

Perhaps sometime in your life, my reader, you might have known such a parting, if you have, I need not tell you; if you have not, and it is to come, then God pity you, for you have to live through, if you can, a thing harder than death.

CHAPTER III.

Ten years bring so many changes to every place, and the years have been busy at "Harrod's Farm." The good mother lies among the yews and poplars in the churchyard, the father's hair is greyer and thinner, his once erect form is bent and shrunken, and his eyes dim.

Is it time only which has whitened the son's head too? No, Will Harrod is faithful to the memory of his love and grief, and no other woman's face has for a moment even, occupied the place so early given to

his long lost Eleanor. If my story were not a true one, nothing would be more easy than to re-unite these lovers and pronounce them happy ever after, but I deal in facts at present.

Nine years of patiently done duty, and the tenth Will Harrod was called upon once more, to feel such grief as but rarely comes twice in a lifetime, even to God's chosen. Eleanor was dead. This was all Will Harrod ever knew. Happy he was, ignorant of the toil, neglect, and poverty his darling bore in her long fight with a hard world, until weary and wounded to death, she fell into the ranks, was removed and forgotten.

It was grief enough for him to know this world held no Eleanor for him longer, without having sorrow pointed by the story of her hardships.

But as the years passed on, his heart again softened towards the earth which held so precious a thing as Eleanor's grave, and he met calm joys and faint sunshine in the quiet fields of life, the last on this side the grave. Best of all he learned to feel that all had been well, that wisdom and mercy had meted his measure, that in love the blow had been dealt, and not in anger. This is what my simple story claims to teach.

ON OLD MAIDS.

Old maids, spinsters, commonly so called, are sufficiently numerous to be classified, according to their several peculiarities. First let us take, by way of getting rid of a disagreeable thing, the cross old maid.

The cause of her singularity may have been a disappointment, but more likely still, that she never had the chance of escaping it, by making herself one of two. She thus gradually develops into a hard minded woman, unsympathetic to children and young people, especially so to newly married couples; possibly because she has had no personal experience of their mysterious bliss. She usually becomes strong-minded; takes extreme views of public subjects; and has hobbies *ad infinitum*. She regards men with genuine horror, and rarely allows an opportunity of expressing her sentiments regarding them to escape her.

To this class of spinsters belong by right, those well known articles, the ill-tempered parrot, the vixenish cat, and the snarling dog. On this class also sometimes fall, the ill-natured remarks of comely matrons, and occasionally of staid married men, and why? Because this spinster rejoices over their

family misfortunes, and does not hesitate to pronounce them the due reward of their imprudence in forsaking the single state. She is unloved because she bears neither good counsel, nor help in heart or hand, for those around her, and wraps herself in her own lonely narrow interests from the warm hearted social world around her. Can it be wondered at then, if such women pass from life without much sympathy. But it sometimes happens that this class of old maid is possessed of an independence; in that case, there is generally found some adventurer of the other sex, with sufficient patient impudence to bear with her whims and acrid conversation until he has made himself master of her possessions. The cross old maid is thus converted into a crosser matron, for the reckless expenditure of her money rarely acts as honey to her mouth.

We will leave her for the sentimental old maid. This lady usually resides in a trim cottage at the end of a country town or village. Her parlour windows exhibit muslin curtains and red geraniums in the summer, moreen curtains and myrtle plants in the winter, giving place to hyacinths as the spring comes on. She affects a half youthful style of attire, and is especially fond of delicate blues and pinks in the matter of ribbons. She is a regular attendant at church, and if the rector, (she regards the curate as too young and inexperienced for her case,) if the rector be an unmarried man, she is often troubled with spiritual difficulties. She craves from him congenial employment, such as district visiting, reading to the sick, and superintending the parish linen bag. In fact, she likes to undertake all work which would belong to the state of the rector's lady, were such a lady there. She seeks the society of young people, and is fond of their amusements and pursuits. She is also given to sentimental friendships with the young of her own sex, and usually after a short acquaintance takes them into her confidence about some tender secret, hidden in her heart; taking that opportunity to display many treasured tokens, such as a lock of hair, a ring, faded flowers, and even scraps of letters. On these mementoes hang her story, and the story, like the relics, having become but a memory, she can recount it without pain, though many sentimental sighs and shakes of the head are necessary for its proper recital. She is a harmless, fussy, busy-body, whose inclination for sociability neither time nor misfortunes have been able to destroy, and who can turn

without any painful effort from the relation of her long past trials, to the latest village gossip. She cherishes in her inmost heart a faint hope that the rector or some one equally eligible, will yet persuade her to forego the single state in which she professes such entire bliss, for the more important position of a matron. In this hope we will leave her, to take a peep at the every-day old maid. Let us, thinking of her, first say God bless her! Scarcely a person in the world can fix his thoughts on some single lady of his acquaintance, without feeling how much better a place she fills in the world than if she had hampered herself individually with the cares of a household and family. Why she is left alone, she herself but rarely tells, even if there is anything to relate. Sometimes there is a story of disappointed hopes, and affections left desolate, but often it has happened in the common-place events of life, that she has found no suitable partner, or that one who would have suited her, has made his choice elsewhere. If sorrow has been in her lot, it has sanctified her life, and holier aspirations have been born of it, making that life full of good deeds and helpful arts to others. She has her little peculiarities, her weak points, her faults, but after all, they are trivial when compared to the many virtues and aimabilities, which light up her dealings with all around her. She outlives her sorrow, if there was any, and grows a cheery, loving woman, a friend, a playmate to children, a wise counsellor to their elders. With helpful hands, with ready counsel, with cheering words, she goes through life among her friends, and makes all better by her ministering life. Sometimes she adopts the profession of a "worker in the vineyard," if she has the surplus time to spare; but oftenest she confines her mission to those among whom she is best known and loved. A woman who has felt life's loneliness and disappointment, and who does not encourage them, but makes her own happiness by aiding and furthering that of others, she goes her way, more beloved than many a matron who might be supposed to have wider sympathies, from her broader experience of human affection.

J.

The Theatres.

At the OLYMPIC we have to record the revival of "Little Em'ly," with an almost new cast of actors. "Undine," is also an important feature in the performance. At the HAYMARKET, Mr. Tom Taylor's popular

comedy "*The Overland Rout*" is revived with great success, and is followed by "*Atalanta*." "*Twist Axe and Crown*" still keeps its place at the QUEEN'S, the performance being supplemented by "*Faint heart never won a fair lady*," and we hear that shortly, "*A Midsummer Night's Dream*" is to be revived on a scale, that will far surpass in beauty the Charles Kean version at the Princess's. At the STRAND we have Byron's burlesque "*The Pilgrim of Love*," followed by "*A day after the Wedding*."

MADAME TUSSAUX.—Containing a world of wonders in one Exhibition, the charming galleries in Baker Street continue to attract admiring crowds. The splendour of the Court circle, and the richness and beauty of the dresses have claimed the admiration of visitors of the highest distinction who frequent these spacious rooms. The artists of the establishment are always prompt in adding to the extensive catalogue, life-like figures of all who may be fortunate, or even unfortunate enough to obtain any degree of celebrity or notoriety.

LADIES travelling, or during the promenade or the aquatic excursion, and otherwise exposed to the scorching rays of the sun, will find Rowland's Kalydor a most refreshing preparation for the complexion, dispelling the cloud of languor and relaxation, allaying all heat and irritability, and immediately affording the pleasing sensation attending restored elasticity of the skin. Composed of choice exotics of balsamic nature, utterly free from all mineral admixture, and pleasing and delightful in its effects, Rowland's Kalydor tends to neutralise the action of the atmosphere upon the skin, and to promote that healthy action of the microscopic vessels, by which its general well-being and the beauty of its appearance are so essentially promoted. Freckles, sun-burns, tan, spots, pimples, flushes, and discolorations fly before its application, and give place to delicate smoothness, and the glow of beauty and of bloom. Its purifying and refreshing properties have obtained its exclusive selection by her Majesty the Queen, the Court, and the Royal family of Great Britain, and the several Courts of Europe; together with the elite of the Aristocracy, from the sultry climes of India to the frozen realms of the Czar. The heat of the summer also frequently communicates a dryness to the hair, and a tendency to fall off, which may be completely obviated by the use of Rowlands' Macassar Oil—a delightful, fragrant and transparent preparation, and, as an invigorator, beyond all precedent. Rowlands' Odonto, or Pearl Dentifrice, is a white powder, compounded of the rarest and most fragrant exotics. It bestows on the teeth a pearl-like whiteness, frees them from tartar, and imparts to the gums a healthy firmness, and to the breath a pleasing fragrance.

THE FOLLOWING FULL-SIZED PATTERNS have been given for the past few months.

FEB.—A PALETOT or out-door JACKET.

MARCH—A TIGHT-FITTING CASAQUE, for out-door wear.

APRIL.—A TIGHT-FITTING CASAQUE A REVERS.

MAY.—Three Patterns. A SHORT SQUARE-CUT PALETOT: an open CORSAGE a revers, and a WATTEAU CORSAGE.

JUNE.—A TIGHT-FITTING CASAQUE.

JULY.—Three Patterns. The PRINCESSE BASQUINE: A SQUARE WATTEAU BODY for a little girl 8 years of age, and a FULL MUSLIN BODY for a little girl about 8 years old.

AUG.—Three patterns. A OPEN BODY: a BOUFFANT TUNIQUE OR UPPER SKIRT, and a SEASIDE JACKET for a little girl, about 8 or 9 years old.



Septembre 1870

Plaque 1

Le Monde Élegant

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Septembre 1870

Plaque 2

Le Monde Élegant

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September 1870

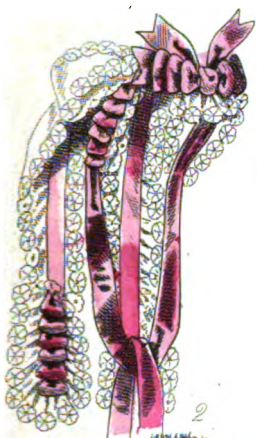


Septembre 1870

Plat L

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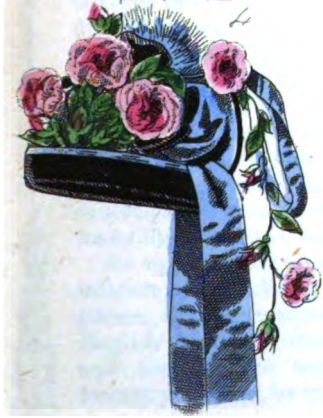
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Librairie 10/11

Librairie 5

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 562.

OCTOBER, 1870.

VOL. 47

Observations

ON
LONDON AND PARISIAN FASHIONS.

Few people imagine that the unhappy war now raging would have any influence on Fashion, but such is the case; Fashion always reflects the public opinion of the time, and it generally follows the most triumphant party. For instance, after the accession of Napoleon III, and his marriage with the Empress, Fashion became a combination of French and Spanish ideas; the French contributed great harmony of form and color, the Spanish consisted of strong contrasts, such as dark colors on light, &c. &c. These styles have prevailed up to the present time. Now, very probably from this time, a change will come over Fashion; it will be more purely French, that is to say, the style which prevailed before the Empire, with a combination of the English or Teutonic styles. One small sign of the approaching change of taste, is that the dark or black *Cointures* will presently be discontinued, and in their stead we shall have the dress bodies made with points at waist, which is more peculiarly English or Teutonic.

In our indications of the ensuing Fashions, we shall explain to our readers these changes as they occur. We have only indicated the causes which will produce them.

We stated in the preceding paragraphs, that the taste for strong contrasts will most probably die out in time, but nevertheless the style will not be suddenly discontinued, indeed it may remain fashionable for some little time, because the eye has become accustomed to it, and it certainly contains many ideas that are beautiful.

As we have said above, Fashion will be a mixture of English and French style: for instance, the short square Paletot is purely English: pointed bodies are purely English, and the English were the first, nearly twenty years ago, to introduce hats in place

of Bonnets for walking dress. We will now describe in detail the Fashions of the present season.

A very fashionable style for out-door wear, are the square cut Paletots or Jackets, which are generally cut a little longer than they have been made in the Summer. The sleeves are invariably either of the Pagoda form, wide at wrists, or of the open Venetian style, like fig. 3 plate 2; these Paletots are generally trimmed with fringe, and some have short Capes or Pelerines.

The tight-fitting black velvet *Casaque* is also extremely fashionable; the skirts are often made longer than they have been for some time. The sleeves may be either tight fitting, or of the Pagoda form, wide at wrist. To these *Casaques* also, short Capes are sometimes added. They are elaborately trimmed with gimp or *passementerie*, and narrow lace.

As the season advances, the dress and *Casaque* may be made *en suite* of velvet; for this style bands of fur are the most appropriate trimming.

Dress skirts (except for Evening), are of medium length; the flounced style very much prevails, and is likely to continue. The upper skirt of the *bouffant* style is still fashionable, and many dresses are made with *tabliers* in front.

In Dress bodies, *reviers* are still very fashionable. Other bodies are made to open *en cœur*, like fig. 1 plate 4. Others are made to close high, and trimmed to imitate the *Watteau* style. The latest novelty is the waist not being so short, and cut with a point at front: we have given a specimen of this style on the 3rd figure of our plate of Ball dresses: they will be introduced in Morning dresses in our next Number.

Sleeves are made in great variety of form, they generally have frills at wrist, or are of the open Pagoda style.

In Ball dresses, Flowers are being again introduced, and will be much more used than they have been for some time past.

THE FULL-SIZED PATTERNS.

N.B. Our patterns are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams are NOT to be allowed for in cutting out.

We present our Subscribers with two full-sized patterns this month.

The first pattern is that of a very elegant style of PALETOT or Mantle, called "THE CROWN PRINCESS," and shown on the 3rd figure of plate 2. It is of the Paletot form, falling perfectly square; it has the new Venetian or hanging sleeves, left open in front of arm; and the shoulders are covered by a small cape. All the 4 pieces which compose this pattern are marked by one round hole near the centre; they comprise back, front, sleeve, and cape: the front part of cape is that which is nearest the round hole.

Our second pattern is a new style of dress body, or CORSAGE WITH REVERS AND BASQUES IN FRONT, the appearance of which when made up, is shown on fig. 1 plate 2. This pattern consists of five pieces, viz., back, side-piece, front, revers, and skirt, the sleeve given in our last month's No. serving for this pattern. The skirt forms a short square or "Jockey" in front, and is very narrow at sides and back; it is finished by a fan-shaped pleating, attached to a rosette at the back of waist.

By omitting the revers and basque from the pattern No 2, our readers will have another style of dress Body, open *en cœur* like fig. 1, plate 4.

Description Of the Plates of Costumes.

PLATE THE FIRST.

MORNING COSTUME FOR HOME.

Fig. 1.—This dress, which partakes of the character of a *Robe de Chambre*, is of buff Cashmere. The whole length of the front is fastened by green velvet buttons, on each side of which is a row of tabs of green velvet ribbon arranged horizontally *en Mousquetaire*, and diminishing in width as they approach the waist. Starting from the sides of waist, two bands of similar ribbon are carried down the skirt and round the back part of bottom edge, imitating a *tunic*. The sides of the *corsage* are covered by deep jacket-shaped pieces, the back edges of which are attached to the skirt. These pieces hang loosely from the *corsage*; the *ceinture* (of green velvet ribbon), passing underneath them. They are of the buff Cashmere, trimmed by green velvet ribbon, which is carried round to form a point in the centre of back. The armholes are trimmed by the green velvet, which is carried down to the waist, forming *bretelles*, which disappear beneath a group of bows of green velvet ribbon. The sleeves have deep cuffs trimmed by the velvet ribbon.

This Costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

MORNING PROMENADE COSTUME.

Fig. 2.—Dress and *Veste Mantelet*, of blue cloth. The skirt of the dress, (which is cut without a train), is trimmed all round, by tabs of black velvet ribbon, extending half-way up to the waist, and each terminated by a point. At the back is a *bouffant drapé*. The *Veste Mantelet* is cut up *en baldequin* at the back, and in front are deep square-shaped tabs which fall over the skirt. The *veste* is edged all round by black velvet ribbon. The sleeves are large and open *à la juive*, and have the inner sides pointed, while the outer sides are cut square. They are edged like the other portions of the *veste*, and at the arm-holes are also bands of black velvet ribbon. Small round Hat of black velvet, trimmed by black lace and roses.

This Costume is by MADAME DELACROIX, 4, rue de la Bourse.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress *à deux jupes*, of grey or slate colored Poplin. The under skirt is entirely without trimming. The bottom of the upper skirt is trimmed by a tassel fringe of *cérise* silk, headed by four rows of narrow velvet ribbon of the same color. It is simply caught up at the back, and also at the sides, where it is fastened by bows of the poplin, edged by *cérise* velvet ribbon. The *corsage* has *basques* similarly trimmed; they are square in front, and are caught up at the back, and fastened by bows and floating ends of the poplin edged by the velvet ribbon and fringe. The *ceinture* is of poplin and *cérise* velvet. The *corsage* has a collar and revers trimmed by the velvet, and is fastened by five large buttons. The sleeves have cuffs trimmed by rows of velvet and by fringe. Grey felt Hat, trimmed by *cérise* velvet.

This Costume is from the MAISON DES-PAIGNE, rue Scribe, et rue Auber.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress of pale Sultan red silk. At the bottom of the skirt is a flounce headed by a band of ribbon velvet of a darker shade, above which is a narrow *gaufred* frill of black lace. The sides of the skirt are trimmed by pointed *paniers* edged by flounces of black lace, partly concealed by frills of the silk, headed like the flounce on the skirt: at the back these *paniers* are

caught up, and disappear under a small *bouffant*. The *corsage* is open on the chest, and has *revers* partly covered by black lace, and edged by the velvet ribbon. In front this *corsage* forms deep square *basques* or pieces, which are very much narrower at the sides and are carried round to the back, where they terminate in a small fan shaped quilling or Jockey. These *basques* are edged all round by the band of velvet and the narrow black lace. The sleeves have frills of black lace and of the silk, headed by bands of velvet ribbon, and having on each, bows and ends of lace.

This Costume is from the *MAGAZIN DU LOUVRE, rue de Rivoli*. We give the full-sized pattern of the *Corsage a basques*.

PROMENADE COSTUME.

Fig. 2.—Dress of violet-colored French Merino. At the bottom of the skirt is a broad pleated trimming, each pleat separated by bands of black velvet ribbon, and the whole is headed by two much narrower bands, above which is an upright *gauffred* frill of the French Merino. Above this skirt, is an upper skirt of black velvet, edged by a trimming and fringe of *passementerie*, and caught up at each side, from the waist. Tight-fitting *Casques* of black velvet, edged by gimp and *passementerie* like the upper skirt, but without the fringe. It is fastened by a *ceinture* of black satin ribbon, with floating ends edged by fringe. Starting from the *ceinture*, the back of the *casques* is trimmed by a double *eventail* of black satin placed upright. The gimp by which the bottom edges are trimmed, is carried up the sides of front opening, up the front of *corsage*, and round the neck. The sleeves are trimmed at the shoulders and wrists, by large greek crosses of *passementerie*, from buttons in the centre of which, are suspended cords and tassels of black silk. Small black velvet bonnet, trimmed by lace and roses.

PROMENADE COSTUME.

Fig. 3.—Dress of slate-colored silk. The bottom of the skirt is trimmed by a pleated flounce put on with a double *biais* band of the silk. The sides and back of the skirt are covered by *paniers* similarly edged, and in front is a sort of round draped *tablier*. The Crown Princess Paletot is of dark green cloth. It is edged by a black silk fringe headed by *biais* folds or bands of a darker shade of green silk stitched on. The front edges are trimmed by similar but narrower bands of green silk, which are carried all round the Paletot to imitate square shaped tabs. The

Paletot is covered by a small square *Pelerine* edged by the fringe and silk. The sleeves are wide and open to the shoulders; they are pointed and are trimmed like the bottom edge of the Paletot. Black velvet hat, trimmed by an ostrich feather, black lace, and tea roses.

This Costume is by MADAME EDMÉ PARIS, boulevard de la Madeleine. The pattern of this elegant Paletot is given full-sized with our present No.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress of amber silk; the skirt is *en train* and entirely without trimming. The *Sortie du Bal* is of white satin. It is of the Talma form, cut open at the sides, and has loose pieces covering the arm-holes so as to form sleeves. It is trimmed all round the bottom, and up the edges of the openings, by a white silk fringe, headed by four bows of gold braid. The top part is covered by a deep *Pelerine* collar, pointed both at back and in front, similarly trimmed, and fastened in front of the neck, by a white silk cord with tassels.

This elegant Ball Costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

BALL TOILETTE.

Fig. 2.—Dress of rose-colored silk. The skirt is cut *en train*, and is trimmed at the bottom by a *bouillon* of white muslin; above which is a *biais* band of silk, edged on each side by narrow white lace. The front of the skirt is trimmed at equal distances by a series of short *biais* bands of silk, edged both sides by narrow lace, and having beneath the bottom row of lace, a narrow *bouillon* of silk, with a frill of white lace below it: These bands are terminated at the side by single pink convolvuli, with buds and leaves. The sides and back of the skirt are covered by a deep rounded *tunique* of white muslin, edged by a flounce of white lace headed by a *biais* band of rose-colored silk. It is caught up by means of small *bouquets* of convolvuli placed at the sides, near the bottom. The top part of the *tunique* and also of the skirt, are covered by *bouffants*, each composed of three *bouillons* of white muslin, and edged all round by white lace, and by a garland of convolvuli with buds and leaves, and from beneath this *bouffant* appear two long floating ends of white lace, which are looped together by a *bouquet* of similar flowers. A similar *bouffant* may be placed in

front, forming a *tablier*. The *corsage* is of rose-colored silk, covered by white muslin. It has *bretelles* composed of *biais* bands of rose-colored silk, and the spaces between the *bretelles*, are filled in by folds of white muslin. The top of the *corsage* is trimmed by a small garland of convolvuli and a *bouquet* is placed on each shoulder and at the back of *ceinture*, which is of rose-colored silk. The sleeves are represented by large floating pieces of white muslin.

This Costume is by MADAME BREANT CASTEL, 28, rue neuve des petits Champs.

BALL COSTUME.

Fig. 3.—Dress à deux jupes of sea-green silk. The front of the under-skirt is trimmed by three *gauffred* flounces of white muslin, each put on with a double *gauffred* heading of muslin, and a *biais* band of the silk. The bottom flounce is broad, and the other two, which are of equal width, are much narrower. The upper skirt is open *en tunique*, is hollowed out so as to form deep points at the sides (near the waist), and is cut square at the bottom, the back being *en train*. This skirt is edged all round by a *gauffred* flounce of white muslin, (with a *gauffred* heading and *biais* band of green silk), and is caught up at the sides, near the points before named, and fastened by *bouquets* of roses with buds and foliage. At the back of waist is a group of bows and floating ends of green ribbons. The top of *corsage* is trimmed in front by pointed *revers*, edged by narrow *gauffred* frills of white muslin, which are carried across the back. A *bouquet* of roses is placed on the chest. The sleeves are composed of *gauffred* frills of muslin.

This very elegant Ball Costume is by M^{me}. BILHAID, 32, Rue St. Roche.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress of grey silk. The bottom of the skirt is trimmed by a broad *gauffred* flounce put on with a heading, and fastened down by a band of ruby-colored velvet ribbon. Above the flounce are four similar bands, put on at equal distances from each other. The front of the skirt is trimmed by five bows of velvet of the same color, and decreasing in size as they approach the waist. At the sides are broad square-shaped pieces of silk, edged by *gauffred* frills headed by bands of ruby-colored velvet. These pieces are partially covered by the sides of a large round *bouffant* (similarly edged), by which the back of the skirt is trimmed, and which

is caught up and fastened to them by bows and ends of ruby-velvet ribbon. The *corsage* is open *en cœur*, and is trimmed to correspond with the skirt, and at the commencement of the opening is placed a bow and ends of ruby-velvet ribbon. The *ceinture* is of similar ribbon, and the *corsage* has also a round pleated *basque*, which starts from the sides of the waist. The sleeves which are tight-fitting, have frills and bands of velvet ribbon at the wrists.

This very elegant Costume is from the COMPAGNIE LYONNAISE, boulevard des Capucines.

PROMENADE COSTUME.

Fig. 2.—Dress of lilac *Poult de Soie*. The skirt, which is cut without a train, is trimmed by five flounces, each headed by a double *biais* band, the whole reaching half-way up to the waist. The front is covered by a round *tablier* piece, edged by a flounce similarly headed; at the sides are broad square-shaped pieces similarly edged and slightly caught up *en bouffant*. At the back is a *bouffant* which is partly covered by the square pieces before mentioned; the whole forming a sort of upper skirt. The *Paletot* is of grey and brown mixed cloth. It is cut up at the sides and back, and is edged all round the bottom and up the sides of all these openings, as well as up the fronts, by a dark brown velvet or braid, having on each side a narrow *rouleau* of white silk. The bottom of the *Paletot* is trimmed by a tassel fringe of white floss silk, with a heading composed of dots of brown and white silk mixed. The spaces between the side and back openings, are filled in by similar fringe surmounted by bands of the brown braid. The sleeves are large and open, and are similarly trimmed, the brown braid being continued up the back part, and terminating in a point at each arm-hole. Brown velvet Hat, trimmed by an ostrich feather of the same color.

This Costume is by MADAME EDMÉ PARIS, boulevard de la Madeleine.

PROMENADE COSTUME.

Fig. 3.—Dress of bright blue silk, the skirt entirely without trimming. The *Casaque à Pelerine* is of black velvet. The skirt is hollowed out in the centre of back, and forms deep points at the sides, where it is cut open up to the waist, and the sides of openings are united by bows of black satin ribbon. The bottom of skirt is edged by narrow black lace, headed by four *biais* bands of black satin, which are carried up the sides of front openings. The upper part

of the *Casaque* is covered by a round *Pelerine* similarly trimmed, falling over the back of which, is a long pointed hood lined with black satin, trimmed like the other portions of the *Casaque*, and terminated by a tassel of floss silk : in the middle are five bows of black satin ribbon, graduated in width. The hood is fastened in front of neck by a similar bow. Black velvet Hat, trimmed by bright blue and black velvet ribbon.

This Costume is from the MAISON DIEU-LA-FAIT, Boulevard de la Madeleine.

PLATE THE FIFTH.

No. 1 is a *FANCHON BONNET* of violet velvet, having the brim turned up in front, and lined by yellow satin. *Bandeau* of violet velvet, edged on each side by yellow satin and black lace, and at the left side of which is a small papillon bow of violet velvet. The bonnet is trimmed by a twisted *rouleau* of violet-velvet and yellow ribbon; and at the right side is a yellow rose with buds and foliage. At the back, are four bows of yellow ribbon, attached to a knot of violet velvet, with a single floating end. *Brides* of yellow ribbon. This Hat is from the *MAISON FORBES, Boulevard de la Madeleine.*

No. 2 is a *Togues HAT* of sky-blue satin, having the brim bound by velvet of a slightly darker shade. At the back, the brim is turned up. The hat is trimmed by sky-blue satin and velvet ribbon twisted together, and at the left side (near the back), is placed a group of bows, a white *aigrette*, and a fringed end of ribbon, starting from which a white ostrich feather is carried round to the right side. At the back is a loop, and a floating end, of blue velvet ribbon. This elegant Hat is by *MADAME MARIE LEMAITRE, Boulevard des Italiens.*

No. 3 is a black velvet HAT, having the brim turned up at the back. In front is a *bandeau* of black velvet, edged on each side, by black and white lace. The right side and back, are trimmed by a large full-blown rose with buds and foliage, and by one white and two black ostrich feathers. *Brides* of white lace; there are also strings of black velvet ribbon. It is by *MESDAMES BRIS ET GROVIER, rue de Richelieu.*

No. 4 is a HAT of black velvet. The brim is covered by a trimming of black ostrich feather; and in front are bows of black ribbon. At the back are similar bows, with loops and floating ends, and starting from these bows, a black ostrich feather is carried round the crown of the hat, and terminates at the right side, accompanied by an *aigrette* of the same color. This Hat is from the *MAISON LABOUREIN, 1, rue Auber.*

No. 5 is a HAT of rose-colored velvet, bound by black velvet, and trimmed all round by a twist composed of black velvet, and rose-colored ribbon. At the left side is a rose-colored ostrich feather, accompanied by white lace, and this trimming is carried round to the opposite side. At the top of the hat is a small *bouquet* of rose-buds and foliage, and a black ostrich feather, which is also carried to the right side. At the back is a long loop, a floating end of black velvet ribbon, and a curled ostrich feather of the same color. This elegant hat is by *MESDAMES BRIS ET GROVIER.*

No. 6 is a *COIFFURE* arranged in curls mixed with bands of sky-blue velvet ribbon. Six long curls fall down the centre of back. This *Coiffure* is arranged by *M. SZLONC, Coiffure, 8, rue de la Vierge.*

No. 7 is a *BONNET* of grey Terry velvet with a round crown, and having the brim turned up in front, and lined by black velvet. The inside of front is trimmed by a twisted *bandeau* of black velvet and grey terry velvet. On the top (near the front), is placed a large full-blown rose, with buds and leaves of pink convolvulus, a spray of which is carried to the back of the bon-

net, accompanied by two black lace lappets. At the right side is a small *bouquet* of ivy berries. *Brides* of black velvet ribbon. This Bonnet is by *MADAME JENNY NAVARRÉ, boulevard des Italiens.*

No. 8 is a lilac velvet *BONNET*, having a crown and curtain. The front edge is trimmed by a pleated frill of lilac crepe. At the left side are folds of lilac silk and a puff of crepe of the same color, between which, are three bows of lilac ribbon, with floating ends which hang down at the back. The front and right side are trimmed by scarlet carnations, fuschias, and grass. At the back is a small *bouquet* of fuschias and grass. Strings of lilac ribbon. This Bonnet is by *MADAME DEFOURMANTELLE, Boulevard des Italiens.*

No. 9 is a *Fanchon BONNET* of grey velvet. The front is edged and trimmed by black lace, and by a rosebud with a short branch and some leaves. Starting from this point two ostrich feathers, one grey and the other scarlet, are carried across to the right side of the bonnet, the back is trimmed by a double row of black lace and a knot of velvet. *Brides* of black lace. This Bonnet is by *MADAME ANDRÉE, Boulevard des Capucines.*

No. 10 is a *Togues HAT* of sky-blue velvet, having the brim bound by black velvet. The hat is trimmed all round, by a band of black velvet ribbon, and sky-blue ribbon, covered by white lace. At the left side (near the back), are a pink and a yellow rose, with buds and leaves, and at the opposite side are a black and a sky-blue ostrich feather. At the back is a knot of sky-blue ribbon, with a loop and a floating end. This hat is from the *MAISON LABOUREIN, rue Auber.*

No. 11 is a *Paillasse HAT* of black velvet, with a pleated brim. The hat is trimmed by a twist of black velvet and rose-colored satin ribbon; and at the left side are three bows of similar ribbon, with a tuft of black ostrich feather and an *aigrette* of the same color. Starting from the bows, a black ostrich feather is carried round to the opposite side, which is also trimmed by a rose-colored ostrich feather, and by a puff of black *faux*. At the back is a bow of black velvet ribbon, and two floating ends of rose-colored velvet ribbon. This hat is by *MADAME MARIE BOIREAU, Boulevard Montmartre.*

PRAYERFUL LIVES.

1

Not in the constant clasping of the hands,
Not in the frequent bending of the knee,
Not in the sacrifice of gold and lands,
In ostentatious pomp of charity.
Not in the scornful pity of the heart,
When some more tempted brother forfeits place,
Not in a pathway from the world apart,
Shows the life sanctified by prayer and grace.
Their's is the holier life whom day by day
Finds at their duty, humble, watchful, calm,
Their patient eyes turned from the world away.
Yes, God doth judge each stifled wail a psalm,
And bids the seraphs tune it as a heavenly song,
And sing it to their harps the bright day long.

2

Oh! there are lives whose living is a prayer,
A viewless incense rising day and night,
Borne by the cherubim in censers fair,
Before God's altar, ever in His sight.
Oh! well He knows how many sighs and tears,
How many pinings after mother earth,
How many lawless wishes, sinful fears,
Delayed their rising, and decreased their worth.
But though themselves their own frail hearts condemn,
God than their hearts is greater, and he knows
That patient looks and sighs are prayers from them;
Yea, and the calm endurance of their woes,
And though the world see neither sigh nor tear,
The Father does,—and counts them very dear. L.H.

ON ENGAGEMENTS.

Let me be understood at once. By the above title, I wish to describe,—not the fierce meeting of blood-thirsty armies, but the soft situation of couples, whom mutual inclination has united in sympathetic bonds. I have, during long experience, been brought in contact with many engaged couples, and I have acquired the habit of remarking their several lines of conduct in this interesting condition. I was once engaged myself, but as the contract was never fulfilled, (wherefore, it is immaterial to my present purpose to state,) I shall not relate my personal adventures. I mention it merely as a guarantee of good faith to my readers, whereby they may feel assured that, as I have had experience in the matter, my remarks on the engagements of others are the more reliable. The first affair I had any interest in, was the contract between Rosina and Adolphus. Private feeling, and the sacred obligations of friendship, render it necessary for me to conceal the surnames of the lovers; otherwise they should not be withheld. Rosina then, was engaged to Adolphus. This desirable event had been some time on the tapis, since, indeed the picnic at which Rosina had worn such a bewitching bonnet, and Adolphus committed such wild extravagance in the matter of lavender gloves. Every one knew on that day how matters would end between this innocent pair, and general rumour had completed the engagement a clear fortnight before that eventful morning, when Adolphus, encasing his hands in another wonderful pair of gloves, sought the house of Rosina's papa. He obtained an interview in the back drawing room, at exactly eight minutes past nine, a. m. while Rosina trembled over the ham and eggs at the breakfast table in the front room.

The butler is my authority for the facts of the interview, though how he became possessed of them has remained an unfathomable mystery to me; unless, after the fashion of stage fathers, Rosina's papa called in the faithful and attached servant of the family, to bestow his blessing on the occasion. Yet this was scarcely the case, as he had been in the house a fortnight only. He was too magnificent a creature, too grand and overpowering to be suspected of listening, else I had easily solved the enigma. As it is, it rests in doubt. It occurs, however to my mind that I did but intend to refer to the engaged ones, not to the conduct of Rosina's

papa; so acting on my pre-conceived plan, I consign the butler's statement again to the recesses of my breast. Suffice it to say, they were engaged.

On the lily finger of Rosina appeared a turquoise ring. People, especially unengaged spinsters, said she showed great delicacy in so constantly ungloving that hand in public. This may have been because they had no engagement on hand themselves, though they wore many rings.

Rosina exchanged the sportive airs of her disengaged state, for the staid looks of a betrothed maiden, and assumed a virtuous indignation when other gentlemen paid her exceptional attentions. She took it upon her to lecture, with subdued pity, such other engaged damsels as wore their love-chains more lightly than herself. She talked much of the solemnity of the bond which then bound her, as preparatory to the one yet more awful, but which, she affirmed, she was ready to assume for Adolphus. She discarded the ringlets which were once her pride, and wore plain braids. She laid aside crotchet, wool-work, and drawing, and was frequently seen at tea-parties stitching wristbands:

A similar change came upon Adolphus. The moustache, so petted and cared for, disappeared; the lavender kid gloves gave place to sober brown. His favorite beverage, bitter-beer, was superseded by "the cup that cheers, but" &c. Cigars became an almost forgotten luxury with him, and instead of boating, cricket, or fishing, his evenings were spent in sober, orthodox walks with Rosina. He too, endeavoured to bring a good example to bear upon the follies of his friends, often meeting ridicule instead of encouragement.

Shall I pursue the fortunes of this pair? Surely there is no need. My reader will recognise among his friends, in a staid couple who have brought up seven or eight children in matter-of-fact respectability, my Rosina and Adolphus. I will leave them, wishing only that all engagements may end as happily as theirs.

Some couples, at their engagement, are confidential on the matter to their friends, others are extremely averse to having it noised abroad. I once knew a pair of lovers who combined both peculiarities,—strange as this may seem. For instance, one morning entered to my room, Charles, with a face full of importance. "Congratulate me, dear friend," he said, in a hurried whisper. "I have won Laura. We are engaged." I con-

gratulated him. "We may trust you to keep it a secret, I know," he continued, "neither Laura or I wish it mentioned yet, but I felt I must tell you." I was flattered, and promised most faithfully to respect his confidence. Later in the morning, the secret was again intrusted to me by Laura, in almost the same words. I again promised secrecy. My astonishment was great, when during the next few days, I heard half-a-dozen times of this very private engagement. First from Mrs. A, who said, "Well, so Charles and Laura are engaged at last?"

"Indeed," I replied, "from whom did you hear it?"

"From Charles himself, and he wished me particularly not to mention it, but he said he felt as if he must tell me, I should have kept silence to any one but yourself, but I really wanted you to know."

Then came Mrs. B, and Mr. C, and Miss D, each with their strictly private communication from Charles or Laura. In about four days all the parish was fully acquainted with every particular of the engagement which the lovers professed to "keep a secret as yet." The most remarkable part of the affair was, that when the engagement was about three months old, Charles was seen publicly escorting Laura's first cousin to church, and Laura had been a fortnight on her wedding trip. Possibly their innate modesty recoiled from fulfilling a contract, which had been so publicly made known at the first, or it may be that they had wisdom enough to perceive, that one of a pair at least in this world's business, should be able to keep a secret.

Another engagement came shortly afterwards under my notice. The male contractor was a fiery youth named Augustus. He was deeply read in Byron and similar poets, and was regarded by his lady friends as an impossible person to win. But few men's hearts are so impregnable that they are not stormed and taken at last, so the heart of Augustus capitulated when Flora, fairest of her sex, laid siege to the citadel. Flora was also impassioned, gushing, poetical. She had written poetry from a tender age. So had Augustus. She had composed odes to the moon and stars; so had Augustus. She had a contempt for the vain cold world, so had Augustus. She would fain retire to some peaceful hermitage, and meditate on nature; so would Augustus. Finding so many sympathies in common with each other, nothing was more natural than that they should seek to unite themselves

in bonds more legal, if not so poetical as the sympathetic ones which allied them, "soul to soul," as they frequently remarked to each other. They were engaged. Their days, as far as was compatible with Augustus's legal employments, were spent together in mutual bliss, and this beatific state would, doubtless, have been shortly exchanged for the perfect fulness of connubial happiness, but for one unlucky day's conversation. They sat by a murmuring brook, reading poetry,—Flora's odes to the moon.—Flora had read one through seven times, and as Augustus had his corresponding odes in hand, he proposed reading them.

"One moment, dearest," said Flora, again commencing her odes.

"I will just read my first ode, darling," pursued Augustus, "and we can then compare"—

"Compare what?"—asked the poetess.

"Compare our styles, dear, and see which is the best."

"Well I am sure, Augustus," said the offended Flora, "I should have thought you would have been delighted to listen to my odes. People, far better judges of poetry than you, have said that your odes are not worthy of comparison with mine."

"Just hear them," pursued Augustus, "and then give an opinion," and he produced the copies.

"You must hear mine through first," said Flora, and she recommenced

"*Oh! thou who throned*"—

Augustus not to be silenced, also opened his paper, and began

"*Oh! thou who throned*"—

"That's mine," shrieked Flora, hearing him.

"That's my ode," cried Augustus listening to her.

"How dare you say so?" said Flora starting.

"How dare *you*?" replied Augustus.

It was enough, the golden dream of love and poetry was over, and Augustus and Flora parted by the murmuring brook, with sad rebukes, and grave recriminations. Thus another engagement was rendered null and void.

Augustus, in a year, married the widow of a soap-boiler, who believed implicitly in the originality of the "odes to the moon," and thought her husband more talented even than Tennyson. Flora lived on in single blessedness, and often observed with scornful pity, the sober, every-day happiness of the once romantic Augustus. "He was a pro-

missing genius once," she would sigh, "we might have done much together, if he would have been guided by me." As to the "odes to the moon," I accidentally came across them in some obscure publication, from which doubtless both poets had copied them.

LYING ILL

—O—

Oh Mother! yours are tender eyes,
They watch me when I sleep,
And bid the sweetest dreams arise,
Be slumber ne'er so deep.
Dear tender eyes! they hold their part,
Though fancies often rove,
And searching deeply to my heart,
Win all my human love.

I might have dreamed, as boys will dream
Of younger eyes than yours;
These fled like sunbeams from the stream,
My love for you endures.
I have had hopes and longings high,
While life lay in the sun,
But now in shade it passes by,
I feel my work is done.

And though such hopes were sweet and dear,
Their power to charm is past,
And oft I look without a fear,
Towards life's best hour, its last.
I linger by the golden gate,
With calm, expectant heart,
And not impatiently I wait
The summons to depart.

My brown-eyed mother, be not grieved
To hear me speak of death,
I know on whom I have believed,
And trust with Him my breath:
Knowing I shall but sleep awhile,
Deaf to the world's gross charms,
Then wake to feel His changeless smile,
And everlasting arms.

But though I sleep, sweet mother mine,
The better part of me—
That little breath of life Divine,
My soul,—will still be free.
Free—chainless,—on a boundless track
Of ether, blue and clear,
And—blessed thought!—I may come back,
And stand beside you here.

So when I leave you, I will speed,
And ask God's leave to come,
To stand beside you in your need,
And sanctify your home.
But if I may not, who can guess?
I may have work to do,
Oh mother sweet! by this caress,
Himself will comfort you.

—LEX.

The Theatres.

Shakespeare's *Midsummer Night's Dream* has been produced at the New QUEEN'S on a scale of great splendour, Mr. Phelps being specially engaged for the part of *Bottom the Weaver*. The PRINCESS's has lately opened with a new romantic drama by Mr. Diou Boucicault entitled *the Rapparee*. It is, like all Mr. Boucicault's productions, very smartly written and contains some novel effects: it is admirably acted by a well selected company including Mr. Hermann Vezin, Miss K. Rodgers, and other well known artists. The OLYMPIC has produced a new comedy by Mr. Tom Taylor, entitled "*Handsome is that Handsome does*." The Gaiety finds its chief attractions in Offenbach's sprightly operas, while the STRAND opens its Autumn campaign with a new burlesque from the pen of Mr. Farnie, entitled "*the Idle Apprentice*." The LYCEUM opens with a new Irish drama by Mr. Falconer, entitled *Innisfallen*.

PERSONAL APPEARANCE.—The ancients are certainly to be admired and praised for their scrupulous care and attention to this important duty. Their constant use of baths and ablutions must have been productive, not only in cleanliness, but in a great degree of health, and exemption from disease. The moderns certainly seemed to have degenerated in this respect; and not only during the middle ages, when some degree of negligence and rudeness of manner might be expected, but even in times comparatively recent, the same inattention seems to have prevailed even with personages of the highest rank and station. It is a matter of history that Mary Queen of Scots very rarely washed her hands! Her son, James I., was equally negligent; and like examples are neither unfrequent nor uncommon. At the present day the means of cleanliness—the appendages of the toilet, and the preservation and improvement of personal appearance, are of course sedulously attended to; and among the various accessories thus employed, the preparations submitted by the Messrs. Rowland, their inimitable Macassar Oil for the hair, their invaluable Kalydor for the skin and complexion, and the Odonto for the teeth and gums, and the embellishment of the mouth, are deservedly in general use and estimation.

THE FOLLOWING FULL-SIZED PATTERNS have been given for the past few months.

NOV.—The PRINCESS LOUISE PALETOT, short, square cut, and double breasted, with coat collar.

DEC.—LOW BODY for Evening dress. OUT-DOOR JACKET, new style.

JAN.—EVENING DRESS BODY, of the Princess form. HIGH BODY FOR A YOUNG LADY of 14 years. SHORT PALETOT FOR A LITTLE GIRL.

FEB.—A PALETOT or out-door JACKET.

MARCH.—A TIGHT-FITTING CASAQUE, for out-door wear.

APRIL.—A TIGHT-FITTING CASAQUE A REVERS.

MAY.—Three Patterns. A SHORT SQUARE-CUT PALETOT: an open CORSAGE a revers, and a WATTEAU CORSAGE.

JUNE.—A TIGHT-FITTING CASAQUE.

JULY.—Three Patterns. The PRINCESS BASQUINE: A SQUARE WATTEAU BODY for a little girl 8 years of age, and a FULL MUSLIN BODY for a little girl about 8 years old.

AUG.—Three patterns. A OPEN BODY: a BOUFFANT TUNIQUE OR UPPER SKIRT, and a SEASIDE JACKET for a little girl, about 8 or 9 years old.

SEPT.—Two Patterns. The ADELAIDE PALETOT, and a CASAQUE BASQUINE.

Copies of the above Magazines, may still be had.



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Del. J. L. B.

Del. J. L. B.

THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 563.

NOVEMBER, 1870.

VOL. 47

Observations

ON LONDON AND PARISIAN FASHIONS.

War has no permanent effect on Fashion ; it simply directs a change of taste, and taste is generally guided by the triumphant party. There is every prospect at the present time, that the Germans will be the conquering party, therefore taste will probably gravitate more towards their ideas ; and we shall not have so many florid dresses, with their richness and profusion without bounds, but the styles will be simpler and more severe.

An indication of this we have given on our full-sized pattern, and on fig. 6 of our fifth plate. It is perhaps as elegant and graceful as the more elaborate *Casaques*, while the cost is very much less than the styles that have prevailed lately ; indeed these characters of simplicity and elegance will be seen in our plates of Costumes for this month.

We will now describe in detail the styles that are most Fashionable.

The short square cut Paletot is very much worn ; it is open at the sides and back, and the back is generally a little longer than the front. There is generally a seam down the back and at the sides, and many are cut so as slightly to define the figure, like our full-sized patterns for July last. The favorite materials are the thick fancy white cloths, trimmed with black velvet, or black velvet trimmed with lace and *passementerie*.

The most elaborate styles of tight-fitting *Casaques* will be seen on plates 1 and 4.

For the cold weather, the velvet suit trimmed with bands of sable, and shown on plate 2, is very stylish and comfortable.

For Morning and Evening dresses of all styles, flounces are still very fashionable, and we may say the same of *Tabliers* on the fronts of skirts, which are worn either square or rounded, and are always accompanied by the *paniers* or *bouffants* forming the back part of upper skirt.

Very few sleeves are now made quite plain, they are generally of the open Pagoda or

Venetian forms, or trimmed with frills at the elbows.

Dress bodies are generally trimmed square in front, in what is called the *Watteau* style, Pointed waists are becoming fashionable for dresses.

Evening dresses partake of the same characters as we have described for Morning, viz.—flounced skirts, *tabliers*, *paniers*, *bouffants*, square *Watteau* bodies, &c.

THE FULL-SIZED PATTERNS.

N.B. Our patterns are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams are NOT to be allowed for in cutting out, except in materials that require extra wide turnings in.

The present Number contains three full-sized patterns.

No. 1 (marked by one hole in the centre of each piece), is the PRINCESS VICTORIA CACAQUE WITH REVERS, shown on fig. 6 of our fifth plate. It is without a seam at waist, is tight-fitting, and has the fronts arranged so as to imitate a Waistcoat and a Jacket with long revers, narrow at waist, and widening out at the chest and the bottom of skirt. This pattern is given complete, and consists of five pieces, viz.—back, side-piece, front, revers, and sleeve. The *Back* is left open from the waist level, (marked by a notch), and we have placed a small cut opposite the place of each of the buttons, by which this back opening may be fastened. On the *Side-piece* we have marked the waist level by notches, and have shown by pricked lines the form of the revers by which this side-piece is trimmed. On the *Front* a pricked line shows the place where the front edge of revers has to be joined on, and the fish which has to be taken out in the waist is also indicated by pricking ; small cuts are placed opposite each button. On the *Revers*, the notch near the bottom corner, is to be placed against the front, where the corner of the short Waistcoat partly joins the edge of revers. We have not thought it requisite to give the pattern of collar, which is simply a straight band about ½ of an inch wide.

No. 2 (all the pieces of which are marked by two holes), is the HIGH BODY WITH POINTED WAIST, shown on the first figure of plate 2. It consists of five pieces, viz.—back and side-piece of back ; front and side-piece of front, (which is wider than the side-piece of back), and top or armhole part of sleeve, which must be lengthened as required, and may be either narrow at wrist like fig. 1 plate 2, or wide at wrist like fig. 1 plate 1.

A LOW BODY FOR EVENING DRESS WITH POINTED WAIST, may also be cut from this pattern, by following the lines of pricking shown on the front and back : the sleeve will do for an evening dress, without any lengthening or alteration.

No. 3 (marked by three holes), is the NEW STYLE OF SLEEVE, shown on fig. 2 of plate 2.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes of bright blue silk. The bottom of the lower skirt is trimmed by two flounces, graduated in width, and each headed by a *biais* band, with an edging of white lace, partly covered by a narrower edging of black lace. The sides of the upper skirt are caught up and fastened at the waist; the back of this skirt is also open to the waist, forming two deep rounded points which are joined together in the centre (at the back), and are partly covered by a *bouffant*. The upper skirt and *bouffant* are edged by a flounce of white lace, nearly covered by black lace, and headed by edging like that on the lower skirt. The *corsage* is trimmed *en carré* by the frills and headings of black and white lace, and it has deep *basques*, hollowed out at sides and back and similarly trimmed. The sleeves also have frills of lace and *biais* bands.

This elegant Toilette is designed by M^{ME} DU RIEZ, 8, rue Halévy, place de l'Opéra. The pointed BODY of this dress may be cut from our second full-sized pattern.

PROMENADE COSTUME.

Fig. 2.—Dress of ruby-colored silk. The skirt is cut *en train*, and is entirely without trimming. The tight-fitting *Casaque* is of black velvet. The back of the skirt is square, the sides form rather deep points which extend below the back part of the skirt. The fronts are very short. The whole of the bottom of the Paletot is edged by a flounce of black *guipure* lace, headed by a flat trimming, composed of two rows of narrow *guipure* insertion, having in the centre a *rouleau* of black satin. This heading is carried half way up the left side of the skirt, terminated by a rosette of *passementerie* with two tassels, and on the right side, it is carried up to the waist. Starting from a knot of velvet, (edged by the narrow *guipure* lace,) a square tab à *revers*, similarly edged, falls over the back of the skirt. The *corsage* is open on the chest, and has a collar and *revers* edged by the narrow *guipure* lace trimming, which is continued from the front of the *casaque*. The sleeves are tight-fitting, and have deep square hanging cuffs of velvet, similarly trimmed and fastened at the elbows by rosettes of *passemen-*

terie with tassels. Round Hat of ruby velvet, trimmed by ostrich feathers and black lace.

This Costume is from the MAISON BOUTET, Boulevard de la Madeleine.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of Havanah colored silk. At the bottom of the lower skirt are six narrow *gauffred* frills of the silk, the upper one headed by a *bias* band and upright frill. At equal distances up the skirt, are similar groups, one composed of four, and the other of three frills, and headed like the bottom group. The two upper groups are crossed, at each side of the skirt, by a broad *biais* band of silk, with a *gauffred* frill at each edge, and terminated by five bows: these disappear beneath the upper skirt which is similarly edged, and is caught up at each side: at the middle of back, is placed (on the trimming), a group of bows of ribbon. The Paletot is of white cloth with a long nap. The bottom edge is trimmed by a tassel fringe of white wool, with small black dots, and headed at equal distances, by two bands of black ribbon velvet. These are carried up the front of the Paletot, which is open on the chest, and has a collar and large *revers* lined by black velvet. The front is fastened by four black buttons. Pockets are imitated at the sides, by bands of velvet ribbon. The sleeves are open, with *revers* lined by black velvet, and are edged by the white tassel fringe. Round black velvet Hat, trimmed by roses.

This Costume is from the MAISON ADOLPHE, Boulevard des Italiens, Paris.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes of mauve silk. The lower skirt is entirely without trimming. The front of upper skirt is shorter than the back part, and the whole of the bottom is cut up to form square tabs, edged all round by dark mauve velvet ribbon. The front part of upper skirt is shorter than the back, and the whole is trimmed by a flounce of black lace, and is cut up to form square tabs, edged by dark mauve velvet ribbon. The skirt is caught up at the sides, and fastened by bows and ends of black lace, forming a *bouffant* at the back. It is also cut up at the sides as far as the bows, and the flounce by which the bottom is trimmed, is carried up the edges of openings. The pointed *corsage* is trimmed *en carré* both in front and at back by mauve velvet edged by nar-

row lace, and this trimming is continued to the front of waist, to correspond with that on the upper skirt. The sleeves are cut up at the back, and are trimmed by the velvet and lace.

This elegant Costume is from the MAISON GAGELIN, Rue de Richelieu. The pattern of body is given full-sized, No. 2.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of grey *Poult de soie*. The bottom of the lower skirt is trimmed by a broad pleated flounce, headed by a narrow *biais* band and by three upright pleated frills. The upper skirt forms four deep rounded points, two in front and two at the back, and it is caught up at the sides and fastened *en bouffant* by bows of silk. It is edged by a gimp fringe headed by a double *rouleau* of the silk. The *Corsage* is trimmed on the shoulders by similar fringe and *rouleaux*, arranged to form points at back and in front of chest. It also has deep *basques* cut up at the back, and similarly trimmed. The *ceinture* is fastened at the back by large bows, and the sleeves, which are cut open nearly to the elbows, are also trimmed by the fringe and *biais* bands of silk. Small Hat of grey terry velvet trimmed by black lace and roses.

This Costume (to which a Jacket may be added for outdoor wear), is from the COMPAGNIE LYONNAISE, boulevard des Capucines. The Corsage à basques may be cut from the full-sized pattern in our September Number. The Sleeve is our third pattern for this month.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of emerald green velvet; the bottom of the lower skirt is trimmed by a broad flounce, edged by a band of sable, and headed by three bands of the same fur. The upper skirt is edged by a band of sable, and is caught up at the back where it is fastened by bows of velvet, edged at each side by the fur. The *ceinture* is entirely covered with fur, by which the neck of *corsage* is surrounded, and which is continued (double), as far as the chest. There are tight-fitting sleeves, and also deep open sleeves à la juive, and these, with the armholes, are similarly trimmed. Black velvet Hat trimmed by green velvet and black lace.

This very elegant Costume is by MADAME BRICARD, 38, Rue de Richelieu.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of sky-blue silk. The bottom of the skirt is trimmed by a broad *gauf-*

fred flounce of white muslin, above which are two *gauffred* frills, one of the silk and the other of white muslin, the whole surmounted by a *râche* of silk. Falling over the skirt, (and forming a sort of upper skirt,) are four deep pointed pieces of sky-blue silk, each edged by a *gauffred* frill of white muslin put on with a narrow *rouleau* of the silk, and a heading. These pieces are joined together at each side by a white narcissus with foliage. Starting from the waist are *paniers à bouffant* of white muslin, on which are placed sprays of similar flowers. The *corsage* is trimmed *en berthé* by white lace, with a narrow *biais* band of silk, and a heading of lace; and the sleeves consist of single *bouffants* of muslin, crossed by *biais* bands of silk, and edged by similar bands, with frills of narrow lace. At the back of waist are bows and ends of sky-blue ribbon, and on the chest is placed a spray of narcissus with foliage.

This Costume is by MADAME BREANT CASTEL, 28, rue neuve des petits Champs. The full-sized pattern of this Corsage was given in our No. for May last.

BALL TOILETTE.

Fig. 2.—Dress à trois jupes. The lower skirt is of pink silk, and is trimmed at the bottom by a broad pleated flounce of white muslin or tarlatan, with a heading and a garland of roses with buds and foliage, and edged at bottom by three *rouleaux* of white satin. Above this flounce are four other similar but much narrower ones, each edged by a single *rouleau* of white satin. The second skirt is of pink silk. It is open *en tunique* in front, is cut *en train* at the back, and is trimmed all round by a pleated flounce of white muslin or tarlatan, edged by two white satin *rouleaux*, and put on with a heading and a single *rouleau*. This skirt is caught up at the sides, (near the bottom), and fastened by *bouquets* of roses with foliage. The third or upper skirt is also of pink silk, edged by a flounce like that on the second skirt, with the addition of a garland of roses with buds and leaves. It is caught up at the sides and fastened by *bouquets*, so as to form a large *bouffant* at the back and a short round *tablier* in front. The *Corsage* is of pink silk. It has a point in front, and is fastened by pink buttons. It is trimmed *en berthé* by a frill of white muslin or tarlatan, edged by *rouleaux* of white satin, and having a narrow heading of muslin with a *rouleau*. On the right shoulder and in the left angle of the front square, are one or two roses.

This Ball toilette is from the MADAME DESCHAMPS, Rue de Sevres. This low Body may be cut from the second full-sized pattern, by taking the dotted lines.

BALL COSTUME.

Fig. 3.—Dress à deux jupes. The lower skirt is composed of perpendicular *bouillons* of white muslin, divided by *biais* bands of *jonquille* silk. It is trimmed at the bottom by a broad flounce of white lace, above which is a *bouillon* of muslin headed by a *biais* band of *jonquille* silk, and an upright frill of white lace. The upper skirt and *corsage* cut à la Princesse, are of *jonquille* silk. The skirt is slightly raised *en bouffant* at the back, and the bottom edge is trimmed by white lace put on plain. It is caught up at the left side and fastened by a *bouquet* of white *marguerites* with foliage. The *Corsage* is trimmed *en berthé* by folds of white muslin edged by lace, and on the chest and shoulders are small *bouquets* of *marguerites*.

This Costume is by M^{ME}. BRICARD, 38, Rue de Richelieu.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress of pale green silk. The bottom of the skirt is trimmed by a broad flounce headed by a cut *rêche*. The *Casaque* is of black velvet. The back of the skirt forms two deep rounded points. The sides and front are much shorter and square. At each side is an opening extending nearly to the waist, and surmounted by a large rosette of black ribbon, surrounded by lace. All the edges of the *Casaque* are trimmed by black lace, headed by four *rouleaux* of satin, and this trimming is continued from the back edges of side pieces, up the centre of back, and up the edges of the side openings. The front of the *corsage* is trimmed by three rosettes of ribbon surrounded by lace, and extending along the opening; and round the neck is a *rêche* of lace. The sleeves are cut up at the back of wrists, and are trimmed by the lace and *rouleaux*. At the back of waist are bows and floating ends of black ribbon. Black velvet Hat, trimmed by roses and black ostrich feathers.

This Costume is from the MAISON DIEU-LA-FAIT, Boulevard de la Madeleine.

COSTUME FOR HOME.

Fig. 2.—Dress of pale Havannah-colored *Failla*. The skirt is cut *en train*, and is trimmed at the bottom, by a pleated flounce

put on with a heading. At each side, starting from the waist, is a drapery composed of folds of the *Failla*, edged by fringe, and fastened in the centre and near the bottom, by knots of ribbon with floating ends edged by fringe, thus forming long festoons. The front part of skirt, is trimmed just above the flounce, by a row of round festoons arranged horizontally and edged by fringe. Between each festoon is a small *papillon* bow of Havannah colored ribbon, and the whole is headed by a *biais* band and an upright pleated frill. The *corsage* is trimmed *en carré* (both in front and at the back), by fringe headed by a *biais* band and upright frill, and is fastened by a row of buttons. Starting from the front of waist, are draped round *basques* edged by fringe, and caught up and fastened at the back of waist, by a knot of ribbon with floating ends edged by fringe. The sleeves are open and are trimmed to correspond with the other portions of the dress, which is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

COSTUME FOR HOME.

Fig. 3.—Dress of pale grey Silk. The skirt is cut without a train, and is trimmed at the bottom by a very broad flounce, above which is a *bouillon* headed by a double *biais* band, studded at equal distances by *papillon* bows of bright blue velvet ribbon, and surmounted by an upright pleated frill; just above is a narrow flounce similarly headed. The upper part of the skirt is covered by a sort of short upper-skirt, composed of flounces and *bouillons* arranged alternately, and between each of which, appear short floating ends of the blue velvet ribbon. This short skirt is caught up at each side, and fastened by bows and ends of broader velvet ribbon, united by a draped band, to *papillon* bows of similar velvet ribbon. The *Corsage* has *basques*, the sides of which are slightly raised by the last-named bows. It is fastened by blue velvet buttons, and is trimmed by *biais* bands studded with small *papillon* bows of the velvet: these bands meet on the chest so as to form a point, and are carried over the shoulders and round the back of neck. The sleeves are tight-fitting at the wrists, and have deep lace cuffs: and the upper parts form large *bouffants*, below which are *bouillons* and frills. They are studded by small bows of the velvet ribbon, and the arm-holes are trimmed by *biais* bands similarly studded.

This very elegant Costume is designed by MADAME SALLER, 45, rue neuve St. Augustin.

PLATE THE FIFTH.

Nos. 1 and 8 are the right and left sides of a HAT *à la Charles IX*, in grey felt, having the brim turned up all round, and lined by velvet. The front and sides are trimmed by twisted bands of velvet ribbon, with rosettes of white guipure lace, and at the right side near the back, is a group of bows. At the left side are two ostrich feathers, and a similar one falls down at the back. The velvet trimming and feather on No. 1 are scarlet, while on No. 8 they are black. They are by MADAME LABOUREIN, *Rue Auber*.

No. 2 is a black velvet BONNET, with a crown, and a curtain of striped violet colored and white ribbon, with a narrow pleating at the top. A band of similar ribbon is carried across the bonnet, and at the left side is a group of bows. On the top, is a rose-bud with foliage, and a similar spray covers the left side of the interior of the bonnet. *Brides* of the striped ribbon. This Bonnet is by M^{ME}. ANDRÉE, *boulevard des Capucines*.

Nos. 3 and 10, show the forms and trimmings of the right and left sides of a very novel and elegant BONNET of grey Felt, cut up at the back, and having the brim turned up in front, and lined by velvet. The bonnets are trimmed by folds of velvet, with grey ribbon, and by Nasturtium leaves, with feathers, No. 3 being trimmed by green velvet, feathers and leaves, and No. 11 by scarlet, and each has a black feather near the back. These Bonnets are designed by MADAME LABOUREIN.

No. 4 is a *Pamela* HAT of black velvet, having a crown and a very narrow turned up curtain. It is trimmed at both sides by *cerise* and black ostrich feathers, those on the left being fastened by a white rose with buds, and those on the right side by a pink one. The *brides* are of black ribbon, and at the back are floating ends of black lace, with a trail of rose-buds. This Bonnet is by M^{ME}. MARIA BOIREAU, *Boulevard Montmartre*.

No. 5 is a black velvet BONNET, hollowed out at the back, and trimmed in front, by roses and black ostrich feathers. At the left side is a group of black velvet bows. The outside is also crossed by black lace, headed by a *rouleau* of satin, and inside the front, is a *ruche* of black lace with two or three rose-buds. The back part of the bonnet is trimmed by a band of black ribbon, edged at one side by a frill of black lace, and this trimming is carried down the sides, forming a continuous *bride*, fastened by a *papillon* bow of velvet. This bonnet is by MADAME MARIA BOIREAU.

No. 6 is a very novel and elegant tight-fitting *Casaque* or *Paletot*, called the PRINCESS VICTORIA, and of which we give the full-sized pattern with our present Number. The front parts of this *Casaque*, which are shorter than the sides, form a *gilet* or waistcoat, fastened by twelve green satin buttons. At the sides of fronts, just where the waistcoat portion of the front terminates, are large *revers*, imitated by rich green satin laid on flat. The bottoms of side seams, and of the seams under the arms, are also trimmed by smaller green satin *revers*, marked by pricked lines on the full-sized pattern. The middle of back skirt is cut open as far as the waist, the upper part being fastened by green satin buttons. There is a narrow stand-up collar of black velvet, the sides and back part of which are partly covered by a band of green satin, continued from the *revers* of fronts. At the sides of fronts are pockets, trimmed *en chevron* by green satin, and fastening by buttons, and the sleeves have cuffs trimmed to correspond. The *Casaque* is from the M^{RS}. ADOLPHE, *Boulevard des Italiens*.

No. 7 is a *Togque* HAT of black velvet, trimmed all round by a double frill of white lace, in the centre of which is a twisted *rouleau* of black ribbon, with an up-right frill of black lace. At the left side, near the back, is placed a white dahlia with buds and leaves, and a long stalk; also some black ostrich feathers and a white *aigrette*, which latter hang partially over to the right side. At the back are two long floating ends of black *moire* ribbon with fringed ends. This hat is by M^{ME}. JENNY NAVARRE, *Boulevard des Italiens*.

No. 9 is a black velvet BONNET, hollowed out at the back, and having the brim turned up in front. At the left side are two large Bengal roses, with leaves and a profusion of buds. The back, front, and right side of the bonnet are trimmed by bows and ends of black velvet ribbon. It is by M^{ME}. DELAMARRE, *rue Laffitte*.

No. 11 is a black velvet HAT, with a very low crown, and having the back part of the brim bent in. It is trimmed all round by a double frill of black lace, pleated in the centre, and at the left side near the back, is a puff of black ostrich feather, and an *aigrette* of the same color, starting from which, two rose-colored ostrich feathers are carried round to the opposite side. At the back are two long loops, and a floating end of black velvet ribbon, covered by edging. This Hat is by M^{ME}. LABOUREIN, *rue Auber*.

ELIZABETH'S FAITH.

A TALE IN FOUR CHAPTERS.

CHAPTER I.

In the pleasant suburbs of W—, a mid-land cathedral town, stood the large house, grounds, and offices of Mr. Haselwood the architect. A man of known probity and intelligence, with more than usual talent in his profession, he had risen to hold a peculiarly high position, not only in the town in which he had lived from boyhood, where his good qualities were known and respected, but throughout the length and breadth of the county, and had even reached the Metropolis, whither he was frequently summoned on business. He had one son, Richard Haselwood. Perhaps the least wise action of the old architect, had been the resolution not to bring up his son to his own profession. He had been greatly influenced in this matter by his wife, who doted on Richard, and thought him far above any profession, however lucrative, the more especially as his father's means would free him from any necessity of acquiring one. Richard Haselwood therefore, at the age of twenty-eight, having been to college, and abroad, with the addition of a continental polish to his manners, and it may be a few vices peculiar to no country in particular—settled down in his father's house, with an affectation of being used up, having found that there was "nothing new under the sun." He became straightway the example for all young men around him, and in many cases, the cynosure of ladies' eyes, and the goal of many matrimonial endeavours. Thus it will be seen, he had ample scope for influence, whether of good or ill, but it better pleased him to make it the latter. He showed himself fully alive to the potency of his charms, and was quite aware of the many bright eyes watching him, when every fine morning, he sauntered with easy elegance

along the High Street, of the old cathedral town. He was the pride of his mother, whose heart seemed so dead to his faults, so keen to discover and magnify his virtues. His father regarded him with mingled feelings of anger and awe; anger predominated when, as often happened, long bills were to be met by a certain day, debts of honor to be paid, or arranged; awe, and a uncertain vague affection, triumphed when he heard his son's praises chanted by the lady friends, who now paid Mrs. Haselwood such exceptional attentions.

"I think Richard would settle down quietly, Mary, if he would make up his mind to marry," the architect said to his wife one day.

"Yes, I think so," was the answer, "but, then, dear boy, his taste is very peculiar, and he will be hard to suit, I fear."

"I must talk to him," continued the father, after a pause, "things cannot go on as they have done lately; you know, Mary, he is more extravagant than ever."

"Well dear, his tastes are more refined and expensive than those of many of his friends, and they must be gratified, poor fellow."

"H'm—" muttered Mr. Haselwood, "my tastes as a young man were never gratified regardless of expense, or I should not have been situated as I am now."

"Well, dear," repeated the mother soothingly, "never mind, dear Richard will marry and settle down soon. I have an idea he thinks one young lady worthy of his notice, and not very far off either."

"Oh!" exclaimed Mr. Haselwood, "who do you mean?"

"Cannot you guess?" Whereupon ensued a playful interrogation from the architect, eliciting only negative answers for some minutes, until Mrs. Haselwood taking pity on his evident anxiety, said, "Well, well, I'll tell you. But one guess more first."

Mr. Haselwood pondered seriously, and as a last effort said,

"Cousin Alice!"

"No, no, don't entertain such a low opinion of Richard's taste. It is Elizabeth Cunningham."

"Elizabeth Cunningham!" and the architect in his surprise, elongated the syllables of the lady's name, far beyond their natural sound.

"Yes, Robert, I am sure; indeed Richard has as good as told me, his choice had fallen on her. I am glad. She is of good family, and is nice-looking and accomplished. Be-

sides, though dear Richard need not care for money in his marriage, it is pleasant to think she has property of her own, even independently of her father. Now do you see what a good stroke of policy it was on my part to ask her to stay with us last Christmas, and again this spring?"

"H—m! well, no I confess I cannot."

"What! can you not see what a good match it will be for Richard; why you were saying just now how nice it would be for him to marry and settle; how much it would steady him."

"Yes, but will Elizabeth Cunningham do it?"

"Have influence with him, you mean; well, I think she would."

"I didn't mean that,—will she have him?"

"Oh! Robert." We will draw a veil over the mother's astonishment at the idea of any sane young lady's refusal of her idolised son.

How strange is this mother-love, which blinds itself to a child's faults long after they lie bare to a cruel searching world, and which, even when it does see them, has such manifold and tender excuses for them.

CHAPTER II.

That Mr. Haselwood had need of a confidential manager, will be understood from the size of his business, the impossibility of help from his son, and his own frequent absences. He counted himself very lucky in having induced John Sandys, the only son of a late fellow-professional in W—, to accept that post, with a prospect of partnership at no very distant day. Honest John Sandys! Every one gave him the name. He had grown up among the good people of W—, and his round open face and full blue eyes were as familiar to most of them as the ivy-grown walls of their own cathedral. Much boyish brightness had been robbed from eye and heart, by the sad circumstances attending his father's death, and more grey hairs were visible in his thick curls, than should by right have been there at two-and-thirty. But to that first lost brightness had succeeded a calm contented look, the ever-certain accompaniment of duty done. He lived with his old mother in a small cottage about ten minutes' walk from Mr. Haselwood's, and if a fond mother's story were true, not one of her married days had been so bright and free from care, as those of her dependent widowhood.

In sight of the pretty cottage, on a hill beyond the town, was a large white house,

the residence of James Cunninghame, Esq., He had been a friend to John Sandys in his trouble, and his regard was returned by the outspoken affection of the young man. But there was one heart in the white house, with deeper love in it for John Sandys than any one in the world, not even excepting his dotting mother's,—Elizabeth Cunninghame's. John Sandys had almost unconsciously won the love of the beautiful heiress, and though no one knew of the fact, saving themselves only, Elizabeth Cunninghame was soon to be transformed into Elizabeth Sandys.

For the first time, Elizabeth made an important decision without her father's advice, but she felt she did him no wrong, for while his natural prejudices would have decided him against what at first seemed an unequal match, yet the advantage would be on his and her side, for a John Sandys was not likely to be found, to love her a second time. Moreover Elizabeth loved her betrothed, as few women can love, with somewhat of a man's forceful passion, and evermore it seemed an easier thing to die at once, than part from him; so she elected to take her own way in the matter, knowing too well her father's love for her, and his natural good feeling for John Sandys, to doubt the result when the irrevocable step was taken.

"You are not dealing fairly with me, John. Do you think if money from you would help me in any strait, I should refuse it? You know I should not. Then why do you make this difference?"

"Elizabeth, you cannot know how a man feels about these things."

"But would you have any hesitation in using this hundred pounds if I were your wife?"

"None."

"Then why should you now? Am I less your wife in heart and soul than I shall be a few months hence, when the ceremony of marriage has taken place between us? Ask your heart, John."

"Elizabeth, my dear and true. It shall be as you say. I will take the money, and pay this man who has had such power to rob me of peace."

"Yes, John, and then the last difficulty belonging to the past will be over. When does he come for the money?" "Tomorrow evening, dear, and in spite of all my objections, I feel relieved and thankful for your generosity."

"And you will not be unkind to me again, John?"

"Never, but I hope soon to have the right to speak of these things openly, Elizabeth. Indeed my great dislike to taking this money, arose from the fact that I must not speak of it, even to my mother."

"Never mind, John, this secrecy will not be much longer needed. All will soon be as open as the day."

The above was the concluding fragment of a conversation between the lovers. John Sandys was in difficulty about the remainder of a debt of his father's, the immediate payment of which was demanded by the creditor. He dared not tell his mother, for she was happily unaware of the existence of such a debt. Hitherto John had hoped to cancel it by instalments,—had indeed partially done so,—when the creditor suddenly and mercilessly demanded the whole of his claim. John's dismay had been too great to be hidden from the eyes of Elizabeth, and as she had entire control of her own fortune inherited from her mother, she immediately, as we have seen, insisted on supplying the sum needed. John Sandys after much resistance, accepted her aid, and taking leave of her, went back to his office.

"Mary," said Mr. Haselwood, entering his wife's room two days afterwards, I want to speak to you."

"Yes Robert," replied Mrs. Haselwood, laying down her work to listen."

"You knew that Mr. Howard had asked me to have his men's money in my safe since Wednesday, as he was going out of town, and did not like to leave it at his own house?"

"Yes dear, the men's pay-money for Saturday you mean."

"Certainly, and I agreed as you know, to let John Sandys go over and pay them on Saturday."

"Well?"

"Well, Mary, that money is gone, that's all."

"Gone! stolen, do you mean?"

"I suppose so."

"How much was it?"

"A hundred and five pounds in mixed silver and gold."

"But who could have done it, no one knew of it being there?"

"Except John Sandys, and Richard, he happened to be talking to me when Mr. Howard brought it on Wednesday."

"Was the safe broken open?"

"No, it has been unlocked, I suppose by a false key."

"Have you no clue?"

"Mary," and Mr. Haselwood's voice sank to a whisper. "I heard something on coming home which makes me suspect one whom I would have trusted before all the world."

"Not John Sandys!"

Mr. Haselwood bowed his head in silence.

"Tell me what, Robert."

"Coming past John's house, I met Courtney, that vile money lender, who doubtless helped to ruin poor old Sandys. He recognized me, and immediately told me with great glee, that John had just paid him a hundred pounds, the last of the claim he had on his father. 'I don't know where he got it,' he said, 'and I don't care, since I have got my money. John Sandys treated me shamefully at the time his father died, although I offered to help him in my way if I could, and I think from his manner, I must have inconvenienced him somehow now.' Mary, this coming directly after the loss discovered, what must I think? I know John had no money in reserve."

"And only he knew of the money being there?"

"Only John Sandys,—that is, except Richard."

"Oh!, Richard is out of the question Robert. Now what can you do?"

(To be continued.)

FORGIVEN.

—o—

Forgiven? yes. I could not cherish

Unforgiving thoughts of thee,

Every angry wish must perish,

From my bosom, harmlessly.—

Could I bear each day to meet thee

Coldly?—No, my longing heart

Spite of all its pride would greet thee,

Love would act a willing part.

Forgiven? yes, for all the sadness

Thy unkindness made me know,

All is past, and only gladness

Reigns within my spirit now.

Thou art true, I do not doubt thee,

Confidence returns with love,

O'er my heart, so sad without thee,

Peace is brooding like a dove.

Forgiven? yes, for all, for ever,

Trusted, loved, restored thou art,

Moons may wax and wane, but never

Never more shall doubt my heart.

Cold estrangement shall no longer,

Come between my heart and thine,

While to prove that love grows stronger,

Shall in future years be mine.

The Theatres.

DEURY LAWE has opened its winter campaign with great success, Mr. Halliday's drama of *Amy Robsart* being a most admirable version of Scott's well known novel: all the dramatic situations with which the plot abounds, are brought out with great force, and the piece altogether must be pronounced a combination of acting, music, scenery, ballet, and sensational effects, which reflects great credit on the management of this favorite theatre. The drama is preceded by the amusing Vokes family in *Phobus' Flir*. At the PRINCESS's, the *Rapparee* still proves attractive, and at the OLYMPIC, *Little Em'ly* has again been revived, and a new burlesque has been produced, called *Paul and Virginia*. Mr. Arthur Sketchley's new comedy *Living at Ease* is meeting with great success at the STRAND, where also, the burlesque of *The Idle Prentice*, with its lively songs, affords great amusement to the public. The GAIETY presents a great attraction in the opera of *Zampa*, and "*The Happy Village*." At the VAUDEVILLE we have "*Two Roses*" still. This charming comedy is as popular as at its first representation: it is still supplemented by "*Chiselling*," and "*Don Carlos*." Of the "*Midsommer Night's Dream*" at the QUEEN's we need say little except that Mr. Phelps continues to take the part of "*Bottom the Weaver*." This is in itself a sufficient proof of the high class of the entertainment.

THE TOILET.—The duties of the toilet and the due preservation of the gifts of nature, are so intimately associated with the preservation of our health and well-being, that it is impossible to neglect their important claims without paying a severe penalty for our negligence and want of care. Among the most important objects which claim our notice in this respect, the hair, the skin, and the teeth, obviously require the most sedulous attention. For the whole of these the perseverance and success of Messrs. Rowland's have provided specifics of unfailing efficacy and virtue. Their celebrated Macassar Oil has obtained universal celebrity, has been celebrated by the lays of the poets, and is patronized by rank, beauty, and fashion, for its inimitable qualities in preserving the hair in a state of healthfulness and beauty. The skin has, in like manner, claimed their attention, and in the production of their Kalydor they have achieved a discovery no less beneficial to that delicate and vital portion of our frame. The same result has been achieved with their Odonto or Pearl Dentifrice, which, as a preserver and beautifier of the teeth and gums, stands unrivalled by any dentifrice of past or present times.

THE FOLLOWING FULL-SIZED PATTERNS have been given for the past few months.

MAY.—Three Patterns. A SHORT SQUARE-CUT PALETOT: an open CORSAGE a revers, and a WATTEAU CORSAGE.

JUNE.—A TIGHT-FITTING CASAQUE.

JULY.—Three Patterns. The PRINCESSE BASQUINE: A SQUARE WATTEAU BODY for a little girl 8 years of age, and a FULL MUSLIN BODY for a little girl about 8 years old.

AUG.—Three patterns. A OPEN BODY: a BOUFFANT TUNIQUE OR UPPEE SKIRT, and a SEASIDE JACKET for a little girl, about 8 or 9 years old.

SEPT.—Two Patterns. The ADELAIDE PALETOT, and a CASAQUE BASQUINE.

OCT.—Two Patterns. A Paletot or Mantle, called "THE CROWN PRINCESS," and a new style of dress body, or CORSAGE with revers and basques in front.

Copies of the above Magazines, may still be had.





Novembre 1870

Pl. 2

Le Monde Élegant

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November 1870

Pl. 18

Le Monde Élegant

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Novembre 1870

Plat. 11

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Le Monde de la Mode

Paris

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 564

DECEMBER, 1870.

VOL. 47

Observations

ON LONDON AND PARISIAN FASHIONS.
FOR DECEMBER, 1870.

In our two last Numbers we made a few observations about the War, and its effects on Fashion. We stated that its effects were very slight, Fashion means progress, or advancement in Civilization, and even though Paris were destroyed, the changes of Fashion would still go on as heretofore.

At the present time nearly all our principal *Artistes des Modes* have left Paris, and are now in London. The most eminent of them are giving their services to the celebrated London house of Messrs. Gask and Gask of Oxford Street. In our January No. the drawings in all our five Plates of Fashion will be taken by our Artists from the latest novelties of this house, and will appear exclusively in this Magazine.

In our previous Numbers for the present season, we entered so fully into all the changes of Fashion, that we need not again give any very lengthened observations.

The short square Paletots or Outdoor Jackets are very Fashionable: they are cut rather longer at back than at front, openings being left at the side seams and in middle of back, reaching nearly to the waist, they are made in various materials, velvet and cloth being the most Fashionable, and they are very elaborately trimmed.

The next styles are the close-fitting *Casaques*, and the newest and most elegant of these is called the PRINCESS LOUISE. We give the full-sized pattern, and a Costume on plate 1, fig. 2.

The Sleeves for Loose-fitting Paletots are generally of the Pagoda form, wide at wrists, or of the open Venetian style, like fig. 3, plate 1. The tight-fitting *Casaques* have the closer-fitting sleeves of various forms: but few Jacket or *Casaque* sleeves are now made of the decidedly plain style.

As the Winter season advances, trimmings of fur will be very fashionable, es-

pecially for velvet suits.

For Morning dresses, flounces are still very much worn, and *bouffants*, *paniers*, and upper skirts of various styles are still fashionable. As we stated in former Numbers, pointed waists will be more worn than has been the case for some time past. The bodies are generally trimmed square in the *Watteau* style.

Sleeves are of all the various forms shown on our plates of Costumes; the plain close-fitting sleeve is nearly out of Fashion.

We have now to describe the Fashions for Ball and Evening Costumes. Their general character is very elaborate; there are dresses of rich silk, almost covered by a profusion of lace, flounces or frillings, and having *bouffants* or upper-skirts, caught up in every variety of style, and fastened by bows of ribbon and flowers. Other dresses are composed of *tulle bouillonné* with large *tuniques* of the richest silks, edged with flounces or frillings of broad lace.

Trains are still fashionable for Evening dress.

Flowers as a rule are more used for trimmings than last season, but we still see dresses in which bows and *rackings* of ribbon are the only ornaments.

Pointed waists are becoming more and more fashionable for Ball dresses.

It is not now the Fashion to have many colors mixed together in a Ball *Toilette*: our plates 3 and 4 show the newest and most elegant combinations.

THE FULL-SIZED PATTERN.

N.B. Our patterns are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams are not to be allowed for in cutting out, except in those materials that require extra wide wrappings in.

We now present our Subscribers with the full-sized pattern of the latest novelty of the season, viz. the PRINCESS LOUISE *CASAQUE*, to be made in black velvet, and trimmed as shown on the second figure of plate 1.

It is perfectly tight-fitting to the figure, and is made

with a seam at waist: a skirt of moderate depth is joined on at front and sides, and it is notched out at back, to show the large rounded *panier basques*, which are pleated in to the back of waist.

The pattern is given complete and consists of 7 pieces, viz:—back, side-piece, front, sleeve, *Casaque* skirt, and large back skirt, or *basque panier*. This last named piece is to be gathered in, as shown by the short lines of pricking, to about 7 inches at the top, where it joins the waist, the longer pricked line shows the place where the short part of the *Casaque* skirt is laid on. This back skirt is to be cut open in the middle, as far as the notch.

Description Of the Plates of Costumes.

As all our principal Artistes des Modes are at present in London, we omit their Paris addresses.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress à *deux jupes* of rich Havana colored silk; the first skirt has at the bottom a rather deep flounce, headed by a *bouillon* of the same silk, above which is a similar *rûching* dotted at intervals by black velvet bows. The upper skirt is open in front *en tunique*, and is edged all round by a *rûching*: it is slightly open at the sides, and is caught up by a large bow of black velvet, and from this bow two bands of black velvet ribbon are carried up to the waist, enclosing a portion of the upper skirt between them, so as to form a large *bouffant* on each side. The body is plain and high closing by small buttons, and is trimmed in the *Watteau* style by a *rûching*, which is continued round the neck: a bow of black velvet is placed on the chest. The *ceinture* is of black velvet, with a *Princesse* bow at the back. A bow of black velvet is placed on each shoulder, and a row of the *rûching* is carried round the armhole. The sleeve forms a large *bouffant* from the armhole to the elbow, where it is trimmed by a *rûching* which forms the starting point for two deep flounces or frills, each edged by a row of the *rûching*; underneath these frills is a plain tight fitting sleeve, with a cuff of white *guipure* lace.

This dress is designed by M^{ME}. FLADRY.

PROMENADE COSTUME.

Fig. 2.—Dress of rich grey silk, the skirt made with a moderate train, and without trimming. Tight-fitting *Casaque* of black velvet, the skirt cut separate from the forepart, and notched out behind so as to form a square opening, which opening is filled in by a large round piece of velvet which starts

from the waist (underneath the other skirt), and extends much below the rest of the *Casaque*. It is slit up at the back, and is trimmed all round by a rich *passementerie*, the bottom edge being further ornamented by a fringe. The *Casaque*, skirt, and sleeves, are trimmed in a similar manner, and at the back of waist are two large *rosettes* of *passementerie* with a group of silk tassels attached to each: the neck and the edges of fronts are all trimmed by a row of the *passementerie*, which meets the trimming on the fronts of skirts.

The elegant Casaque is designed by the artiste of the MAISON DIEU-LA-FAIT, and we give the pattern full-sized.

PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—Dress à *deux jupes*, and short Paletot à *revers*, all of ruby velvet. The bottom of the under skirt is trimmed by 7 rows of Miniver fur, or swan's down if preferred. The upper skirt is made to fasten in front by a row of velvet buttons, and it is caught up on each side, by two bands of the fur, which start from the waist band of the *Corsage*. The Paletot is very short, and falls square, the fronts having *revers* turned back, and lined with ruby satin. The Paletot is trimmed all round by two rows of the fur, and the *revers* by one row. The sleeves are made of the open Venetian form, and are, as well as the armholes, edged all round by a band of the fur. The sleeves of the body are tight-fitting and are edged at waist by a band of the fur.

This elegant Costume is designed by M^{ME}. EDMÉ PARIS.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress of pale Havannah-colored silk. The skirt is trimmed near the bottom, by a row of vandykes, imitated by a double *biais* band of sky-blue silk edged by Havannah colored fringe, and above which is a similar band put on plain. The tight-fitting *Casaque* is of sky-blue velvet. It is open to the waist in front, and rounded at the sides, and is edged by swan's down, which is carried under the *ceinture* (also of swan's down), and continued up the front of *corsage* and round the neck. At the back of waist are bows and a square shaped tab of velvet edged by the swan's down. The sleeves are wide and open and are edged by swan's down, and there are tight-fitting sleeves with cuffs to correspond. White felt

Hat, trimmed by sky-blue velvet and by a white ostrich feather.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes, of grey silk. The bottom of the under skirt is trimmed by three pleated flounces, each headed by a narrow *biais* band of *cérise* silk and a quilting. The upper skirt is composed of two separate parts. The front portion is rounded at the bottom and sides, and falls slightly over the back part, which is also rounded, *bouffante*, and cut up to the waist at the centre of back. All the edges of this skirt are trimmed by a pleated flounce headed like those on the lower skirt, and it is partially covered by deep rounded *basques* similarly trimmed. *Ceinture* of *cérise* ribbon fastened at the back by bows with floating ends partly concealed by the *basques*. The *corsage* is trimmed by a round *pelerine*, the back of which is covered by a broad rounded tab which extends below it, both the *pelerine* and the tab, being edged like the other portions of the dress. The sleeves which are wide and open, are similarly trimmed, and have in front, deep round tabs.

PROMENADE COSTUME.

Fig. 2.—Dress of green *Poult de Soie*. The bottom of the skirt is trimmed by a *biais* band of silk of a deeper shade of green, edged at each side by a *biais* band of the same material as the dress, and having above and below it, a row of tabs bound by the green silk. Above this is another row of tabs similarly bound, and headed by *biais* bands like those already described. The tight-fitting *Casaque* is of black velvet. The front of skirt is fastened by a row of large buttons. The bottom is edged by a flounce of black lace, headed by a band of black *moiré* ribbon. The sides of the *Casaque* are caught up and fastened by a spiral trimming of black lace continued from the flounce at the bottom, and carried up to the waist, intermixed with bows of black velvet ribbon, forming a large *bouffant* at the back. The front of the *corsage* is open *en carrée*, (showing the front of the dress), and is trimmed by a frill of black lace headed by a *moiré* ribbon; and in front are bows of black lace. The sleeves are open, and are slightly cut up in front, and similarly trimmed, and at the top of the openings are placed bows of black lace. Black velvet Hat, trimmed by black and white lace, a white feather and a rose.

This Costume is from the MAISON ADOLPHE.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress à deux jupes of white muslin. The bottom of the lower skirt is trimmed by a broad *gauffred* flounce, headed by a *rûche* of sky-blue silk, edged on each side by white lace. The upper-skirt is edged by white lace, headed by a *rûche* of the silk, and is caught up at the back, and fastened by bows and ends of sky-blue ribbon. The *Sortie du Bal* is of blue satin. It is of the *bournoise* shape, and the bottom forms two deep points at the back, as well as in front, and is edged by a flounce of white lace headed by three rows of silver braid. The neck and *bournoise* hood, are also trimmed by white lace and silver braid, to which are added a cord and two tassels of the same metal.

This Costume is by the Artists of the COMPAGNIE LYONNAISE.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes of rose-colored silk. The lower skirt is cut *en train*, and is trimmed at the bottom by a broad flounce of white lace, on which are placed, at equal distances, tabs of rose-colored ribbon, terminated by small *papillon* bows, and edged at each side by black lace. These tabs disappear beneath a narrow flounce of white lace, headed by a *rûche* of rose-colored ribbon edged on one side by narrow black lace, and on the other by narrow white lace. The upper skirt is *bouffante* at the back, and short in front. It is edged by a flounce of white lace, headed like those on the upper skirt, and is caught up at the sides and fastened at the left side by a single rose with foliage, and at the right side by a *bouquet* of white roses mixed with bows of rose-colored ribbon, the floating ends of which appear under the lace, which is also carried down the sides of the lower skirt, so as to form a sort of festooned drapery, fastened by loops of rose-colored ribbon. The *corsage* is of rose-colored silk, and is trimmed *en berthé* to correspond with the skirts, and on the chest is placed a *bouquet* of roses. It has also a *basque* of the silk, forming a rather deep point at back, having two shorter points in front, and edged like the other portions of the dress, which is by MADAME BRICARD.

BALL COSTUME.

Fig. 3.—Dress à deux jupes, of pearl grey silk. The bottom of the lower skirt is trimmed by a broad *gauffred* flounce of white

muslin, the upper part of which is covered by festoons of pearl grey silk, between each of which is placed a *bouquet* of ivy, with red berries. Above this are six narrow flounces, composed alternately of white muslin and pearl grey silk; these disappear beneath the upper skirt, which is also edged by a broad *gaufréd* flounce of white muslin. It is caught up so as to form a *bouffant* at the back, and is fastened at the right side by a large *bouquet* of ivy with red berries, a spray of which is carried up to the waist; at the left side it is fastened by bows and ends of scarlet ribbon. The *Corsage* is of pearl grey silk, and has double points in front. It is trimmed *en berthé*, by folds of the silk edged by narrow white lace, and on each shoulder as well as on the chest, are *bouquets* of ivy with berries, the latter being attached by a spray to that at the right side of the upper skirt.

This elegant Ball dress is designed by MDME. SALLER. The pointed body may be cut from our last month's full-sized pattern.

PLATE THE FOURTH.

EVENING COSTUME.

Fig. 1.—Dress *à deux jupes*. The first or under skirt is of pink silk *bouillonné* in narrow rows, and trimmed at the bottom by a deep flounce of white lace, on which are placed at intervals, *cirelets* of small roses. The second skirt is composed of two parts: the front or *tablier* being of white tarlatane, edged at bottom by a white lace flounce with a narrow pink heading. This skirt is caught up on each side by garlands of roses, so as to form three large *bouillons*. The back part of the skirt is of pink silk, and forms a large *bouffant*, caught up on each side by a *bouquet* of roses with leaves; it is edged all round by a narrow lace and a pink *rouleau*. The *corsage* is of pink silk, with pointed waist, and has a *bertha* of white lace, headed by a narrow *bouillon* of pink silk. A *bouquet* of roses is placed on the centre of chest, and a single rose on each shoulder.

This elegant Toilette is by MESDAMES DESCHAMPS. The pattern of Corsage was given in last month's No.

BALL COSTUME.

Fig. 2.—Dress *à deux jupes*. The first skirt is of white muslin, forming large horizontal *bouillons*, each *bouillon* separated by *jonquille* ribbon. The second skirt is of *jonquille* satin, it is made with a train, and is open in front *en tunique*: it is edged all round by a flounce of white lace, put on

with a narrow heading of muslin *bouillonnée*: at the sides this flounce is pleated in spiral folds, and caught up in two *bouquets* of red *Marguerites*. There are large *basques* of *jonquille* silk, trimmed like the *tunique* by a lace flounce with *bouillonné* heading; these *basques* are short and square in front, and form two deep points at the back. At the back of waist is a *bouquet* of red *Marguerites*. The *Corsage* has a *bertha* composed of lace, headed by a *bouillon*, and on the chest is a large *bouquet* of *Marguerites*.

This Costume is by MADAME BREANT CASTEL.

BALL TOILETTE.

Fig. 3.—Dress of sky-blue silk. The skirt is *en train* and entirely without trimming. Falling over the sides and back, is a sort of treble *bouffant* of white muslin edged by *valenciennes* lace and *rouleaux* of white satin. The under portion of this *bouffant* is caught up so as to form pleats at the sides; the second portion consists of a broad square shaped tab, falling between these pleats, and underneath which appear two floating ends of sky-blue ribbon edged by fringe. The third or upper portion, is cut up, rounded, and *bouffante* at the back, it is also cut up at the sides, and united by *papillon* bows of blue ribbon. *Ceinture* of sky-blue ribbon, fastened at the back by bows with floating ends terminated by fringe. The *corsage* is of sky-blue silk, and is trimmed by a *berthé* of white muslin edged by *valenciennes* lace with *rouleaux* of white satin; it is headed by sky-blue ribbon on which are *papillon* bows, and on the chest is a group of bows with fringed ends.

This Ball Toilette is suited to a young lady, and is designed by MADAME CAMILLE.

PLATE THE FIFTH.

No. 1 is a *Togque* HAT having the brim turned up all round, slightly hollowed out at the back, and lined by sky-blue velvet. The hat is trimmed by a twist of sky-blue velvet ribbon, and the top is almost covered by blue and white ostrich feathers and a white *aigrette*. At the back are a bow and broad floating ends of sky-blue velvet, the end lined by white satin, and terminated by fringe. This hat is by MADAME LABOURET.

No. 2 is a round HAT of black velvet, having the brim turned up at the back. Round the crown are twists of black velvet, and in front are two roses, one yellow and the other pink, with buds and foliage. Starting from the left side, a long black ostrich feather is carried across the top, terminating at the opposite side. On the top is a white *aigrette*, and at the left side (towards the back) is a floating end of black velvet, cut obliquely and edged by fringe. This hat is by MDME. HUBAND.

No. 3 is a *Bowset* of *cerise* colored velvet having the edge bound with white satin, and having at the back part a frill of white lace. It consists of two oval pieces

laid over each other and fastened in front by a jet ornament. The top of the bonnet is trimmed by a garland of white geraniums and long green leaves, with bows or loops of *cerise* ribbon on each side. Inside the front of bonnet, are the white geranium flowers, buds, bows of *cerise* ribbon and white lace. Strings of *cerise* ribbon.

No. 4 is a blue velvet **BONNET**, having a crown and curtain. The inside of front is trimmed by folds and bows of the velvet mixed with black lace, and in the centre is a blue satin rose with a yellow eye. The outside of front is trimmed by a similar rose with a trail of reddish leaves, and some buds. A drapery of blue velvet is carried all round the bonnet, and the centre of the crown is trimmed by a large *ruche* of the velvet ribbon, which also forms a long floating and edged by fringe. Strings of blue satin ribbon. This elegant Bonnet is designed by MADAME MARIE BOIREAU.

No. 5 is a black velvet **BONNET**, the edge bound with rose colored satin; the brim is turned up at back and front, and the hat is lined and trimmed inside by *ruchings* of black lace, and bows of rose-colored velvet. Folds of similar velvet are carried round the crown, and at the left side are three large bows, while at the opposite side are bows of black lace. At the back is an *eventail* and a lappet of broader lace, which also forms the *brides*, fastened by bows of rose-colored velvet. This Bonnet is by M^{ME}. DELAUNAY.

No. 6 is an **EVENING HEAD-RESS**, composed of bows of ruby-colored velvet. The front is trimmed by a gold rose with a bud and leaves of similar metal, and a white ostrich feather. The right side consists of a *bandeau* of the velvet with white lace, and at the back are two floating ends, one short and the other long, and both terminated by gold fringe. This Head-dress is by MADAME COLDEBERT.

No. 8 is a **SLEEVE** composed of rows of white lace insertion arranged obliquely and separated by narrow bands of scarlet velvet ribbon. At the edge is a broader insertion, between two bands of similar velvet, (for the (for the detail of which see fig. 7, which is drawn on a much larger scale), terminated by a frill of lace. At the top is a band of scarlet velvet with a rosette.

No. 9 is a **FICHU** to correspond with the sleeve No. 7. It is composed of the oblique bands of insertion and of scarlet velvet ribbon, and is edged by a frill of lace headed by a band of broader scarlet ribbon. It is round at the back, and square shaped in front, and is open on the chest, fastening by two rosettes of scarlet velvet.

No. 10 is a *Paillassée* **HAT** of violet velvet, having the brim turned up at the sides. Folds of violet velvet are carried all round the hat, and in front is a double *eventail* shaped quilling of violet-velvet, in the centre of which are three large buds of the tea-rose. At the top of the hat is placed a white ostrich feather, which is carried round to the back. It is designed by MADAME LABOUREIN.

No. 11 is a green velvet **BONNET** with a soft crown. The front of the bonnet is trimmed by a *ruche* and a double quilling of velvet of a lighter shade of green, above which is a *ruching* of black lace, forming a point at the back, where it makes a heading for a frill of black lace. The back of the bonnet is also trimmed by folds of the light green velvet. *Brides* of green ribbon, covered by black lace. This Bonnet is suited for a lady of middle age, and is by M^{ME}. DELAMARRE.

No. 12 is a violet velvet **BONNET**, having a crown and a curtain. The inside of front is trimmed by a *ruche* of black lace with a bow of violet satin ribbon at the left side, and on the top is a white rose with leaves and a large bud. The crown is crossed by violet velvet ribbon, which is continued down the sides forming strings. There are lappets of black lace, which hang loosely from the sides of the bonnet, the back of which is trimmed by a floating end of violet velvet ribbon, and a lappet of black lace, starting from a knot placed at the top of the curtain. This Bonnet is by M^{ME}. MARIA BOIREAU.

No. 13 is a black velvet **BONNET**. The front has an inside rim of blue velvet and is trimmed by a *ruche* of

black lace with a knot of blue velvet slightly towards the left side. The crown is covered by an *eventail* of blue velvet terminated by a *ruche*, forming the heading of the curtain, which is (as well as the *ruche*), of blue velvet. The strings are of blue velvet ribbon, and the front of the bonnet is trimmed by a plume of cock's feathers. It is by M^{ES}DAMES BRIS ET GROFFIN.

ELIZABETH'S FAITH.

Concluded from our last.

CHAPTER III.

Elizabeth Cunninghame sat in her pretty drawing room, on the evening of that day in which Mr. Haselwood discovered the robbery from his iron safe. She was wondering why John Sandys had not come, as was usual, to talk to her father, and embrace any chance opportunity of a *tête à tête* with herself. She was ignorant of a letter which Mr. Haselwood had written, and which John was reading at the very moment she sat thinking of him. This letter chiefly spoke of the loss, and without directly accusing him, the writer told John Sandys he thought their connection had better end at once, and quietly. "You may rely on my silence," it said in conclusion, "and I will help you in any way without compromising my honour. I am sorry for you, and know how much you must have been tempted."

Of this letter and the circumstances which caused it to be written, Elizabeth was ignorant, and therefore John's unusual absence puzzled her. While she sat thus, a ring at the bell announced a visitor, who shortly after entering with her father, proved to be Richard Haselwood. After the usual salutations, friendly enquiries, and ordinary remarks had been made, Mr. Cunninghame said, with a glance towards the window,—

"I wonder John Sandys has not come yet. Have you seen him, Richard?"

"Not to day," replied Richard Haselwood.

"How is that?" enquired Mr. Cunninghame. "I should think it rarely happens that a day passes without your seeing him, when you are at home."

"Very rarely indeed," was the reply, "but the days on which I shall not see him will be more frequent than they have been."

"What do you mean?" enquired both Mr. Cunninghame and Elizabeth in a breath.

"Simply this, that an annoying circumstance has obliged my father to dismiss Mr. Sandys."

"Dismiss Mr. Sandys!" cried Elizabeth, her eyes ablaze.

"Yes," replied Richard with an affectation of concern, "yes, it is a painful affair altogether, and has much vexed my father. He will not mind my telling two such old friends as yourself and Miss Elizabeth here," (bowing to the lady), "but a sum of money, (the property of Mr. Hayward), upwards of an hundred pounds, has been taken from his iron safe, of which no one has a key but himself and Mr. Sandys."

"But he does not think John Sandys had the money?" said Mr. Cunninghame in an indignant tone, "he ought to have known him too long for that, by this time."

"Circumstances, I am sorry to say," continued Mr. Richard, still with the same air of concern, "point too strongly to Mr. Sandys as the culprit for any one who knows the whole case to doubt it."

"The whole case!" cried Mr. Cunninghame. "What is the whole case? Simply that John Sandys had a key which unlocked the safe. A fine piece of evidence to convict a man on."

"Pardon me, Mr. Cunninghame," said Richard softly, "there is another ground for suspicion which you have not yet heard. Not that I would seem to lend a hand in fixing the crime on John Sandys, whom I have known from boyhood, and"—

"Go on, if you please," said Elizabeth Cunninghame. Both Richard and her father started at the tone of her voice, and Richard looking closely at her face, marvelled much at the white scorn on it. He cared not again to meet the flashing eyes, and so turned his own on Mr. Cunninghame's face, as he continued his story.

"You were always aware that John Sandys had no money laid by, or any property at all, except his salary earned in my father's business?"

"Yes, but that is no proof."

"Certainly not, but the fact that he paid this morning a hundred pounds to a man named Courtney, a money-lender I believe, this looks suspicious I must confess."

"It would look suspicious to any one who knew John Sandys less than we all do, and your father's conduct surprises me." And Mr. Cunninghame deliberately wheeled his chair round, the back to his visitor. Elizabeth neither spoke nor moved, but sat still with the scorn on her face, the fire in her eyes.

Richard Haselwood felt he had missed his mark somehow, but not being burdened with

diffidence or shame-facedness, he resolved to brave the matter out.

"My father would not himself have taken any notice of the affair, further than speaking of it to John Sandys, but I felt it would be a wrong done to society, to retain a man in his employment who was proved dishonest."

Elizabeth rose and faced the accuser of John Sandys.

"*Proven* dishonest did you say, Mr. Haselwood?"

"Proven dishonest in my eyes at any rate," he returned doggedly.

"Don't talk about it, Elizabeth," said her father, crossly,—I have no patience to hear it."

"Father, some one should speak of it for John's sake, and we must, since we call him friend."

"You are right, Elizabeth," returned her father, and looking at Richard he said gravely,

"I think your father, or yourself, have been hasty in this matter. It might have been well to enquire whether any one else knew of the money being there."

"No one knew, except, of course, my father and myself."

"Oh!" exclaimed Elizabeth, "did you know? I did not think you cared for business."

"I happened to hear of it accidentally," he replied coloring. "I was speaking with my father when Mr. Hayward brought the money, asking him to take care of it while he was away in London."

The tell-tale colour did not escape the quick eyes of Elizabeth Cunninghame, but was mentally noted down.

"Then the chief ground of suspicion," she continued "seems to be that John paid some money to this Courtney?"

"Yes and quite evidence enough," replied Richard fairly losing his temper, "less than that has sent many another man straight to prison, and John Sandys would have been there now, but for my father's forbearance."

He wished the words unsaid, as soon as spoken, for he saw how much he had lost in Elizabeth's eyes, as he concluded, but before he could apologise Mr. Cunninghame said quietly,—

"Elizabeth, my dear, you had better take your usual evening walk, I will talk over this matter with Mr. Richard Haselwood, if he likes."

Richard moved to open the door, but was forestalled by the old man, who held it till

Elizabeth had passed through, and then closing it returned to his seat, where instead of pursuing the subject of the robbery, he turned the conversation into general and every-day channels.

CHAPTER IV.

Dismissed from the drawing room, Elizabeth Cunningham hurriedly sought her own apartment, and dressing herself with much haste for walking, left the house. In five minutes she stood at Mr. Haselwood's door, and was immediately admitted. Mr. Haselwood was alone, writing, but he instantly laid down his pen to welcome his visitor, for Elizabeth was one of his special favorites. She accepted at once the chair he offered, and commenced her business eagerly, even abruptly.

"Mr. Haselwood, I am come to speak to you about John Sandys."

"My dear Miss Elizabeth, I can hardly bear it. It is so painful to me," said the old man sadly. But Elizabeth proceeded.

"Mr. Haselwood, John Sandys never took that money."

"I would give a thousand times the sum to be sure of that," replied the architect.

"You suspect John, because of the money he gave to Courtney?"

"Certainly, I have no other reason."

"Then that suspicion is groundless, for I gave that money to John Sandys."

"You!" exclaimed the astonished man.

"I did," replied Elizabeth in a steady tone, "and in a short time I shall become John Sandys wife."

"Elizabeth! what are you saying?"

"Simply this, that as I consider the name of my future husband above suspicion, I shall use every means to prove John innocent."

"Does your father know all this?" enquired Mr. Haselwood. A little flush colored Elizabeth's cheek.

"Not at present, but when John's name is clear, I will tell him all."

"And John's name shall be clear, if I can make it so," said the architect, firmly.

"I will send for him here," continued Elizabeth, "we can do nothing without him." She drew forth her pocket book, and disengaging a leaf, wrote thereon a few lines. Mr. Haselwood took it from her, and sent it by a servant over to John's cottage. In a few minutes John Sandys himself was with them. We will pass over the first few moments of the interview, it was both glad and painful to them all. They then dis-

cussed the case, and took counsel together as to how they should find any clue to the guilty person. In so doing, a sudden thought struck John Sandys.

"Mr. Haselwood, you missed this money on Friday?"

"Yes."

"On Thursday morning, if you remember, I went over to Hurst for you about the church plans."

"Yes."

"I left my keys on the office table, and missing them on my return, I at once went to the office, and found them where I left them, after an absence of three hours."

"Thank God for this clue," said Elizabeth fervently.

"The question now is," continued John Sandys, "was any one in the office during that time?"

"I was not," said Mr. Haselwood, "but —," he paused a moment, and in that pause a fearful thought came over him, causing the cold drops to break on his forehead.

"But what?" said both his hearers.

"But Richard was."

John Sandys looked at Elizabeth Cunningham, and ere either could speak the door opened, and Richard Haselwood entered the room. Something stronger than her own will, some impulse beyond that will's control, prompted Elizabeth in that critical moment. She stepped up to Richard, and placed one hand on his arm. Looking where his father sat white and trembling with the agony of that new-born thought, she hesitated a moment, and then said,—

"Richard Haselwood, John Sandys is proved innocent, and I have found the guilty man."

Eagerly the old man's eyes sought Richard's face, and read the fatal truth in the livid lips and down-cast eyes. His tongue, usually so ready to lie, was forced into truthful silence by the compelling power of Elizabeth's look.

"Richard," cried his father, "did you?"

The one word came, a dogged "Yes."

Another heard it besides the three who stood by him, and a loud cry rang through the house. As Richard Haselwood turned to flee, he saw across the threshold of the door, the prostrate figure of his mother.

Two months later, on a bright cheery Christmas morning, John Sandys and Elizabeth knelt at the altar of an ivy covered country church, and came out from thence soon after, man and wife.

The story of the robbery was never known, except to those who had taken part in its trouble, but for years Richard Haselwood was a stranger to his home. How his life was passed no one knew, and it was an old-looking melancholy man who came to see his mother die one Christmas eve. Perhaps her death, and the words she whispered to him about "glory to God, peace and goodwill on earth," and her hope to see his face for evermore hereafter, may have borne their fruit. God knows; but Richard Haselwood never set foot again in the place of his birth.

H. S.

KING CHRISTMAS.

Oh! annual king in many lands,
We haste to meet thee,
With eager hearts and ready hands
Outstretched to greet thee.
Come stand beneath the holly bough,
And let us wreath thy wrinkled brow,
With bays and laurel evergreen,
And let us, gazing on thy face,
Life's oft-forgotten land-marks trace,
And muse on what has been.

Oh Christmas! dark and bitter years,
Have rolled their measure,
And secret sighs and hidden tears,
Have dimmed our pleasure,—
Since first to childhood's ravished eyes,
Thy form appeared in festive guise.
Yet many a sorrow has been spared,
Though daisied graves some loved ones hide,
By other dear ones at our side
Our present lot is shared.

Dear Christmas! though the summer flowers
Have long since perished,
Thou bringest to the spirit's bowers,
Blossoms more cherished,
True hearts which time can ne'er estrange,
True eyes that fear no outward change,
True hands, whose clasp is firmer now
Than at our parting,—**THEN** thy reign
Was only marked by keen heart-pain,
King of the holly-bough.

In lieu of summer's golden day
So soft and tender,
Thou shalt be cheered by brighter rays,
Love's purple splendour;—
For thee the berried wreath we'll twine,
For thee the cup shall brim with wine,
And care shall fly since thou art come,
And walls and roof shall ring with glee,
As hearts and voices welcome thee
King Christmas, to our home.

LEX.

The Theatres.

A short but most successful series of Italian Operas has taken place at COVENT GARDEN, during which *Le Nozze de Figaro*, *Semiramide*, *Faust*, *Les Huguenots*, and *Oberon*, have been performed in admirable style, by a splendid company, including Mdle Titians, Mmes. Trebelli Bettini, Mdle. Leon Duval, and Signori Bettini, Foli, Cotogni, Tagliafico, &c. &c. *DRURY LANE* has found an immense success in *Amy Robsart*; a success due alike to the merits of the piece, the excellence of the acting, and the gorgeous manner in which the drama is put upon the stage. *Zampa* is being performed at the GAIETY, and is proving most attractive, Messrs. Santley, Cook, and Aynsley, are among the artists engaged. At the PRINCESS's, where Mr. Chatterton has undertaken the management jointly with Mr. Webster, a combination of attractions has been found in *The Great City* and Mr. Falconer's *Peep o' Day*. Mr. Webster has also appeared in Napoleon I, in the *Pretty Girls of Stilsberg*. The *Midsummer Nights Dream* is put on the stage in splendid style at the NEW QUEEN's, and is admirably acted, Mr. Phelps taking the part of *Bottom the Weaver*. At the OLYMPIC, Mr. Linton has produced a version of "The Old Curiosity Shop," entitled *Nell*, dramatised by Mr. Halliday. The cast is very strong, including Mr. G. Belmore, Mr. J. Clarke, and Mr. D. Fisher, Miss E. Johnstone, Mrs. Poynter, and Miss Florence Terry. The latest novelty at the HAY-MARKET, is Mr. W. S. Gilbert's fairy comedy; which is written in blank verse, and is founded on Madame de Genlis' story *Le Palais de Verite*.

CHRISTMAS PRESENTS and NEW YEAR'S GIFTS.—The season having arrived, wherein by exchange of presents we confirm the stability of friendship, all classes of the community who would successfully cultivate regard by acceptable offerings, will avail themselves of ROWLANDS' Toilet Articles, the MACASSAR OIL, KALYDOR, and ODONTO, each of infallible attributes. In creating and sustaining luxuriant silken tresses, Rowlands' Macassar Oil is highly appreciated by Rank and Fashion, and patronized by all the Sovereigns of Europe; Rowlands' Kalydor is a preparation of unparalleled efficacy in purifying the skin, protecting it from the baneful effects of inclement weather, and suffusing the complexion with transcendent brilliancy; and Rowlands' Odonto or Pearl Dentifrice is invaluable for its preservative and beautifying effects on the Teeth and Gums. No presents can be more worthy of recommendation, or in more general use.

THE FOLLOWING FULL-SIZED PATTERNS have been given for the past few months.

MAY.—Three Patterns. A SHORT SQUARE-CUT PALETOT: an open CORSAQUE a revers, and a WATTEAU CORSAQUE.

JUNE.—A TIGHT-FITTING CASAQUE.

JULY.—Three Patterns. The PRINCESS BASQUINE: A SQUARE WATTEAU BODY for a little girl 8 years of age, and a FULL MUSLIN BODY for a little girl about 8 years old.

AUG.—Three patterns. A OPEN BODY: a BOUFFANT TUNIQUE OR UPPER SKIRT, and a SEASIDE JACKET for a little girl, about 8 or 9 years old.

SEPT.—Two Patterns. The ADELAIDE PALETOT, and a CASAQUE BASQUINE.

OCT.—Two Patterns. A Paletot or Mantle, called "THE CROWN PRINCESS," and a new style of dress body, or CORSAQUE with revers and basques in front.

NOV.—Three patterns. The PRINCESS VICTORIA CASAQUE with revers, a HIGH BODY with pointed waist, and a New Style of SLEEVE.

Copies of the above Magazines, may still be had.



December 1870

Plate 1

Le Monde Élegant



December 1870

Plat 2

Le Monde Élegant

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Boulevard 1870

Plat 3



December 1870

Plate 14

Le Monde Élegant

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2



3



4



6



7



8



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10



11



12



13

December 1871

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